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THE
TAJ MAHAL
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Genuineness of Musical Compositions

By

S. PARTHASARATHI

Those who most readily accept the new are those who least understand the old

— Lord Acton

Imitation, they say, is the best form of flattery. This applies to all fields of human activity, from one's personal appearance and dress to speaking and writing. As long as the original is good material, imitation may be worthwhile. But great harm can be done if the original itself is bad stuff. To copy is a human trait. It sometimes goes to the limit of copying wholesale, such as lifting chunks of good writing and passing them off as one's own; Plagiarism, as it is known, is to be condemned. In commerce one is legally protected by a trade mark which is registered, but in literature or art there is no such thing.

Mudras & Musicians

Well-known composers in Carnatic music have used 'mudras' - a word or two closely woven in the text of their compositions to indicate the identity of the composer. Sri Thyagaraja Swami, for example, used his name as mudra, Dikshitar 'Guruguha', Syama Sastri 'Syamakrishna'. Later Patnam Subramanya Iyer used 'Venkatesa' (his guru Manambuchavadi Venkatasubba Iyer had also used the same word), Ramnad Srinivasa Iyengar 'Srinivasa', Mysore Vasudevacharya 'Vasudeva', Mysore Sadasiva Rao 'Sadasiva' and so on. In the midst of all these, confusion seems to have crept only into Thyagaraja Kritis.

Another composer has used the mudra 'Thyagaraja'—one fails to understand what kick he got out of it. Stran-

gely, the 'culprit' was K. V. Srinivasa-Iyengar, brother of Tiger Varadachariar, to whom credit must be given for collecting the available original Kritis of Thyagaraja and publishing them in Telugu and Tamil! One must say, however, in fairness to him, that he never included his own pieces (with the Thyagaraja mudra) in his books on Thyagaraja Kritis. But his own songs had gained some currency and even now some of them are passed off as Thyagaraja's. These compositions have been identified by knowledgeable persons. Some of them are: 'Natajana Paripalana' and 'Needu Charanamule' (Simhendra Madhyamam), 'Vinatasuta' (Harikambhoji), 'Paramukhamelara' (Surati).

Another kind of mess-up is seen in the case of Veena Kuppayyar, one of Thyagaraja's disciples. His Keeravani Kritis, 'Elara Sri Krishna', has been mutilated and passed off as a Kambhoji Kritis of Thyagaraja's. The sahitya itself was suitably rewritten with the removal of 'Gopaladasa', the mudra of Kuppayyar.

The Vandals

It is unfortunate that there has been no organised way of preserving the old classic pieces except through the descendants of disciples. There have been terrible gaps in communication. The authenticity of a Kritis depends on the source from which it came, on the sincerity and loyalty of the sishya in preserving the treasure. One would think that Dikshitar's compositions are safe in the hands of the singer

as they have come to us with full notation to ensure authenticity. The composer has also deftly incorporated the name of the raga in the sahitya. But all these have not prevented the ingenious present-day singer from changing the raga to suit his taste.

The current style of singing is based on the scales as found in the Kanakangi Mela scheme. I was shocked to hear a Dikshitar Kriti in the raga Naree Reetigowla (with the raga name occurring in the sahitya) converted to the modern Natabhairavi! Similarly, a composition in Dhamavati raga has been unnecessarily changed violently to the scale of Dharmavati, for which there is no authentic lakshya. A Kriti in Bhanumati raga has been changed in the same way to Vanaspati. As far as Dikshitar is concerned, these changes have removed the authenticity from the Kritis.

Kriti Ingredients

Thyagaraja has devoted several Kritis to the subject of Sangita. In his Sriranjani Kriti, 'Sogasuga mridanga talamu', he has listed the elements that go into a good composition. His words are :

"Nigama Sirorthamu galgina
Nijavakkulatho Swara Suddhamuto

"Yati visrama sadbhakti virati
Draksharasa navarasayuta
Kritiche bhajinche yukti....."

Upanishadic statements of eternal truths, swara suddha, rhyme, leisurely gait, pauses where necessary, sweetness and simplicity, navarasa combined with highest devotion (bhakti) make up a good kriti. 'Is it possible for me to sing such kritis and please you?' asks Thyagaraja addressing Sri Rama. One can judge the

merit of a kriti by applying the standards enumerated by the saint-composer.

The inimitable Thyagaraja

Thyagaraja preached that sangita combined with bhakti could be a path to realise the Supreme Being (Nada Brahman). His Kritis were the spontaneous outpouring of a bhakta yearning to attain salvation. The content of his songs reveals the man. The 'mudra' may be imitated but not the words soaked in emotion and the appropriately expressive raga. Also the remarkable manner in which he has combined the sahitya bhava and the sangita bhava has to be experienced; it cannot be stated in words. One can go to the extent of saying that the version of a Kriti is not authentic if this sahitya-sangita bhava combination is not fully preserved. Recently, a bunch of compositions attributed to Thyagaraja was brought out in book form and publicised. People in the know readily found out how spurious they were and how some persons were trying to make some money from the gullible public which is carried away by the announcement of 'rare and unpublished Kritis'.

Mangled Kritis

At the moment we have on hand less than seven hundred kritis of Thyagaraja out of the thousands he is believed to have composed. For various reasons, several kritis are known only as sahitya. Here, human ingenuity steps in and clothes them in varna mettus created by those who would like to cash in on the modern listeners' weakness for the so-called new and novel. The present-day singer imagines that old things will not appeal to the audience and changes

his renderings to what he feels would win the loudest applause. The net result is new 'rare and unpublished' compositions of old masters and new versions of even known kritis. Ragas have been changed, talas altered and the classic moulds violently thrown out of shape. What we have been noticing in the case of pieces of Purandaradasa, Ramadas and Annamacharya has spread to Thyagaraja and Dikshitar, who lived as recently as the 19th century. They never sang for money. But present-day musicians want to use their songs in their own way for making money.

Meddling Improper

Authorship of Shakespeare's plays has been doubted. Similarly Swati Tirunal Maharaja's songs have been questioned. It may be that not all the Maharaja's compositions have come to us with their sangita intact and vidwans have done their best to clothe them in suitable ragas and talas. Personally, I am against two persons handling sahitya and sangita independent of each other. If sangita is missing, let us be satisfied with the simple recitation of the sahitya alone.

In classical Carnatic Music, lakshana (grammar) of ragas has to be well supported and supplemented by lakshya (usage).

A raga is preserved only in the creations of the old masters. Genuineness of a composition includes its traditional structures, the raga, tala, eduppu and even the Kalapramana in which it is sung. That is why our sangita is learnt best through the medium of the ear and not through books or notation. We have been talking for decades about preserving the dwindling sources of traditional sangita, but have done nothing. Cassette tapes are being used freely to record whatever will sell and mint money. Can we not put them to good use for the preservation of traditional Carnatic Sangita available from the few links with the past—not necessarily popular vidwans—and pass it on to our children and grandchildren? This will mean a great effort on the part of organisations claiming to serve the cause.

We have already lost a number of kritis, and thereby some ragas, such as Kapi and Ghanta, through indifference to old masters. These are days when people challenge one another to create new ragas out of even three swaras! In fact 72 melas are threatened to be expanded to 144! If it is conceded that the songs bequeathed to us are a musical treasure, let us do our best to preserve them after satisfying ourselves about their genuineness in all respects.

Shanmukha

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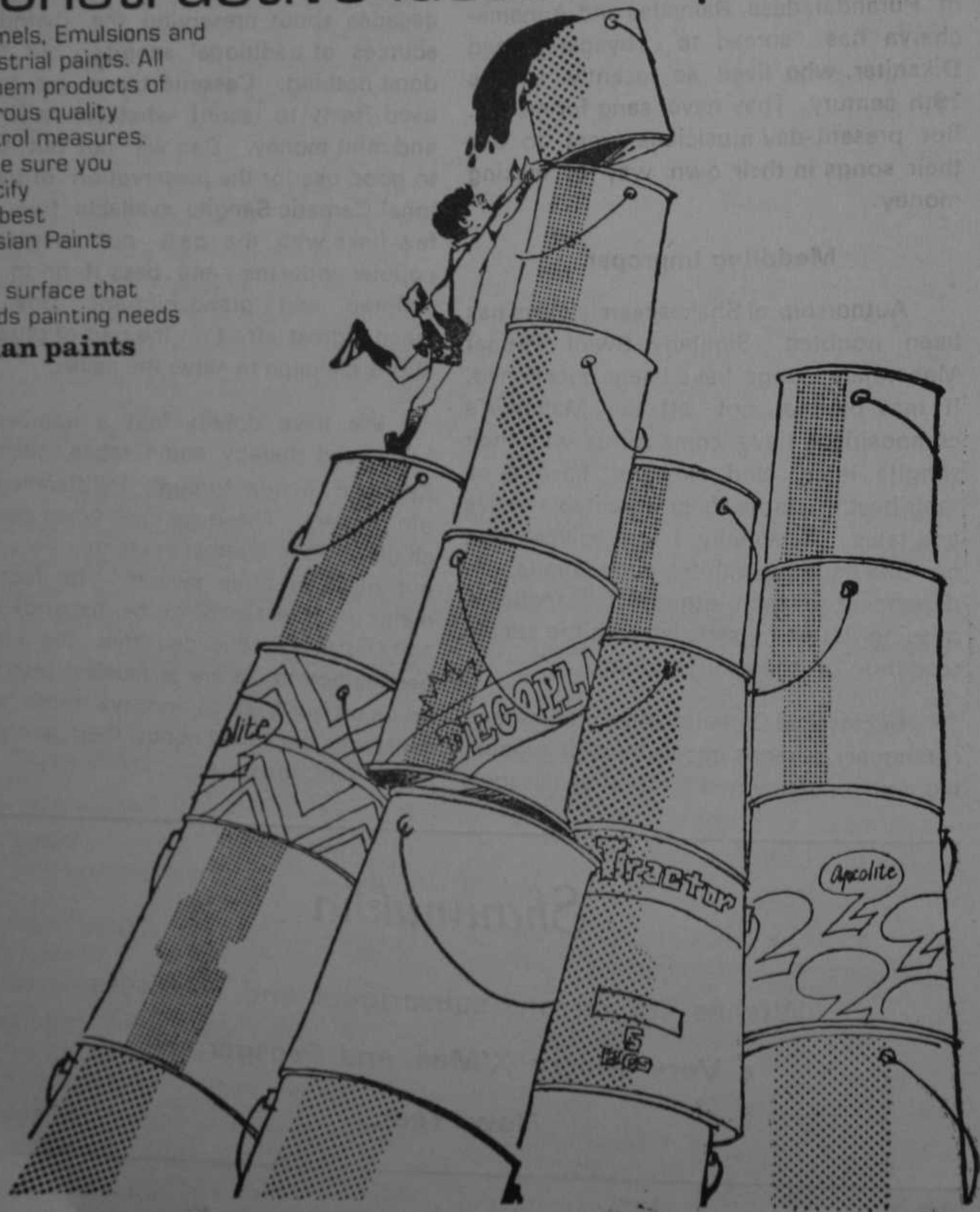
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Harikatha A Wholesome Art

By BRAHMASREE T. S. BALAKRISHNA SASTRIGAL

Katha Kalakshepam would mean hearing and telling stories of Hari (Lord) and spending your time well in His thoughts. This is considered more as an art to promote devotion and learn the various phases of Dharma, through the illustrative stories from the great epics and Puranas.

During the rule of Maharastra kings in Tanjore, stalwarts like Tanjore Krishna Bhagavathar, with the inspiration they got from the Keertankaras of the Maharashtra kingdom, introduced a unique pattern, moulding Sahitya (literature), Sangeetha (music) and Nataka (dance or drama). Sangeetha is truly threefold—Geetha, Vadya and Nrithya. Sahithya combines both literary, poetic and spiritual works of the great seers of our land. Their treatment of the subject would commence with an enunciation of the moral contents of the story called 'Poorvaranga nirupanam' or 'Nama Siddhanta nirupanam'.

They were patronised by the rulers of Tanjore in those days and these Bhagavathars were held in high esteem and regard because of their versatile knowledge and devotional approach. They were masters of musical theory and practice and possessed a rich reverberant voice with an inspiring personality. They exhibited the talent of mono-acting in their expositions.

The Keertankars who were invited to perform at the Royal Courts in Tanjore were singing and talking in Marathi, with quotations from Sanskrit works and Puranas. The Bhagavathars who followed them, with their main narration in Tamil (Sanskritised Tamil, called manipravala) were handling other languages too viz.,

Telugu (Thyagaraja, Ramadasa Kritis), Kannada (from Purandaradasa, Kanakadasa, Jagannathadasa), Hindustani or Hindi (from Tulsidas, Kabirdas, Surdas) and Marathi (Thukaram, Moro Pant etc). The late Mangudi Chidambara Bhagavathar, another veteran of the later days, used to quote from Shakespeare, Milton and from the great leaders of the nation like Mahathma Gandhi and Swami Vivekananda.

Sravanam (hearing) and Keertanam (singing) are the two vital aspects of Bhakthi. The hearing develops the smaranam and in course of time bestows on you the virtues of a pious and righteous life. What Narada, Vyasa, Shuka did in the past, these Bhagavathars follow and keep up a spiritual tradition, attracting the masses, literate or illiterate, rich or poor irrespective of caste or creed or sect towards right thinking. The combined 'Navarasas' in their delivery, entertained the people with their enlightening discourses. They handled numerous side stories illustrating many abstruse vedanthic truths easily understandable, broke the monotony by subtle humour, and satire on the day to day social malpractices.

Such talents appear to be rare in these days, because of the lack of patronage from higher levels, due to other obvious reasons, with the changing tide of civilisation and other attractions. The fervour to listen is still there and is not altogether lost. This is an art which should be given due prominence. The Central and State Governments should evince more interest and several cultural institutions in the south should devise ways and means to encourage the art and artists.

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Art Festivals in Madras

Music Academy

The 57th Annual Music Conference of musicians and musicologists of the Madras Music Academy will be presided over by Dr. Sripada Pinakapani, the very eminent musician of Andhra Pradesh. Smt. Sheila Kaul, the Central Minister of Education and Culture, will perform the inauguration ceremony on the 18th December 1983 at the T. T. Krishnamachari Auditorium.

Dr. Pinakapani, an M. D. by profession, is now a medical consultant at Kurnool. But the muse of Carnatic music touched him with her magic wand even in his 11th year (1924) and along with his medical career, he developed the musical too. His gurus were such great men as the late Mysore Vidwan Lakshman Rao, the late Dwaram Venkataswami Naidu and the late Rangaramanuja Iyengar. So well did he progress in the art that he was able to give his first public concert in November 1936, his 23rd year. He had the unique ability to ride two steeds at the same time.

While his career in A. P. medical service progressed, he was giving vocal concerts all over A. P., some places in Tamil Nadu and even Karnataka.

Without his seeking them, honours in the musical field were after him—Asthana Vidwan of T. T. Devasthanams ("Sapthagiri Sangeetha Vidwamani"), "Sangeetha Kalasekara" of Visaka Music Academy, Award of A. P. Sangeetha Academy (1966),

"Sangitha Kalasikhamani" of Indian Fine Arts Society (1970), "Kalaprapoorna" of Andhra University (1978), Fellow of the Sangeet Natak Akademy, Delhi (1977) and now the crowning achievement, viz. "Sangitha Kalanidhi" of the Music Academy, to be conferred on 1st January 1984 at the Sadas which will be presided over by Dr. V. K. Narayana Menon, Chairman of the Sangeet Nataka Akademi, Delhi.

Decades ago, the late GNB had told me what a towering musician the medico-musician was. Dr. Pinakapani will also satisfy Cardinal Newman's prescription for a true gentleman. "He never speaks of himself except when compelled . . . he carefully avoids whatever may cause a jar or jolt in the minds of those with whom he is cast". He "counts his state as fortune's gift and due".

"There is for him, who would dedicate himself to special modes of artistic manifestation, a veritable yoga of Art, to help him to become established in strength in the eternal real" wrote George S. Arundale in "The Lotus Fire". Dr. Pinakapani's dedication to music is of this sort. It is indeed partly reflected in the sishyas he has helped to shape—no means ones—such as Nedunuri Krishnamurthy, Voleti Venkateswarulu, N. C. H. Satyanarayana, etc., who are all shining stars in our musical firmament today.

To round all this off, I suppose, he has also ventured into the creative field. He

has to his credit original compositions, e.g. Tana Varna in Adi Tala in Ritigowla, Kharaharapriya, Varali, Hindolam, Kalyani, etc., besides setting Annamacharya's compositions to music. To the venerable doctor, one presumes, music was the medicine that most helped him to be sound in mind and body. Lord Acton, famous for his dicta, has said, "Those who most readily accept the new are those who least understand the old". It would not be surprising if Dr. Pinakapani echoes this view! "Shanmukha" tenders its sincere congratulations to him and wishes him a long lease of life.

It is with deep satisfaction that one learns that Vidushi T. Mukta and Vidwan R. K. Srikantan will also be honoured with Certificates of Merit at the Music Academy's Sadas on 1st January 1984. Both have authentic musical lineage and have done yeoman service in the cause of genuine classical music. Hearty congratulations, Smt. Mukta and Shri R. K. Srikantan.

Indian Fine Arts Society

Dr. Madurai Somasundaram is the President of the 51st Annual Music Conference of the Indian Fine Arts Society which will be inaugurated on the 19th December 1983 by Thiru K. Rajaram, Speaker, Tamil Nadu Assembly.

A front rank platform musician and a staunch upholder of the Carnatic tradition, Vidwan Madurai Somasundaram is a creative artist of rare accomplishments. Hailing from a distinguished family of Nattuvanars, Shri Somasundaram evinced a keen interest in Carnatic music which was fostered by his parents and shaped by great teachers.

Sri Somasundaram was born in Swami-malai in Tanjore District on February 9, 1919 as the son of Sachidanandam Pillai and Kamalambal. After some preliminary training, he came under the tutelage of Sesha Bagavathar in his seventh years and later under Sri Abhirama Sastri for a few years in Madurai. He then switched over to the noted violinist, Seithur Sundaresa Bhattar who was also a good musician. Under him, he learnt the finer aspects of music besides improving his repertoire for four years.

Sri Somasundaram's real Gurukulavasam began under Vidwan Chittoor Subramanya Pillai, a "prathana sishya" of the great Kancheepuram "Nayana" Subramanya Pillai. For a period of 14 years, he learnt many special features like the art of raga alapana, swara singing, intricate pallavis, besides rare songs of the Trinity and Tamil composers, notably Arunagirinathar's "Tiruppugazh hymns". He improved his concert experience by singing along with his guru in recitals all over India. He gave his first concert in 1935 in Tiruchendur which was greatly appreciated by the vast throng of rasikas and the public. Later, he gave many concerts in Madras from 1940 to 1944.

A great exponent of Tamil Isai, he has received many honours from Saivite Mutts, Adeenams and institution. He received the "Kalaimamani" title in 1978. The Presidential Award for the best musician of the year was conferred on him by the Central Government in 1972-73. He has also received the Padma Shri award. The Annamalai University conferred the Doctorate in 1919. With an enviable repertoire of songs by many classical and modern

composers, he is at his best in rendering intricate pallavis with complex rhythmic structure and ragamalikas. At present, he is the Principal of the Annamalai University, College of Music, Chidambaram.

Hearty congratulations, Dr. Somu and may Lord Muruga give you a long life.

Sri Krishna Gana Sabha

The third Natya Kala Conference combined with the 28th Music and Dance Festival of the Sri Krishna Gana Sabha will be inaugurated on 17th December 1983 by Shri P. V. Krishnamurthy, Vice-Chairman of the Sangeet Natak Akademy, New Delhi. Shri V. P. Dhananjayan, the brilliant product of Kalakshetra and founder of Bharatha Kalanjali, the noted

classical dancing school (along with his talented wife Smt. Shanta), will be invested with the appropriate "birudu" of "Nritya Choodamani" by Shri PVK and will be felicitated by Dr. Padma Subramaniam and Prof. C. V. Chandrasekhar of Baroda. Apart from the usual big concerts by the senior maestros in the afternoons, the morning sessions devoted to discussions and demonstrations on various aspects of classical dance promise to provide a very interesting tableaux and a variety of colours to the exciting art festival. Congratulations, Shri Dhananjayan, Congratulations Sri Yagnaraman and Colleagues - not least to Dr. Padma Subramaniam.

K. S. M

10-12-1983

Menuhin's Tribute to Indian Violinists

[We have pleasure in presenting the following exchange of letters between Mr. Satyanath (an eminent contributor to "SHANMUKHA") and Mr. Yehudi Menuhin, the great violin maestro, on the techniques of violin playing in the West and India. Our thanks to the former for releasing the correspondence.—ED.]

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India

17th October 1983

those callers who were fortunate enough to get through to you. With the exception of the caller from Bombay, I doubt whether anyone in India would have succeeded from any other city in this country.

The question I would have liked to ask, and there is none more qualified to answer this, is:

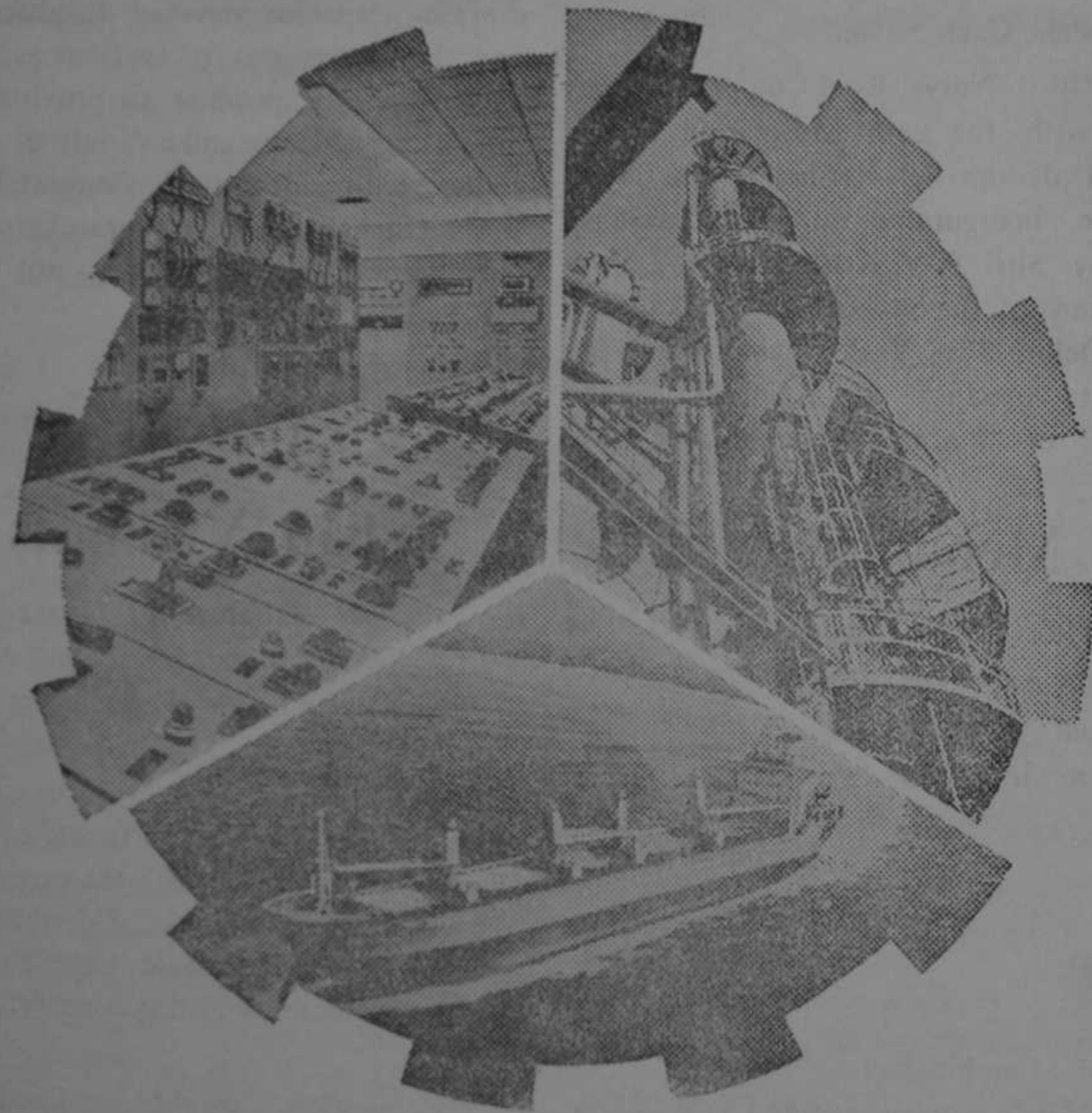
"In India, the violinist sits cross-legged on the floor resting the scroll end of the violin on the inside of the ankle or 'on the big toe or some other toe'! Now, this enables the free movement of the wrist which is so necessary

Yehudi Menuhin Esq.,
c/o The British Broadcasting Corporation,
Bush House,
London.

Dear Mr. Menuhin,

I had very much wanted to telephone you last night and ask you a question in the 'Phone In' programme on the BBC and I greatly appreciated the patient and thought-provoking answers you gave to

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to produce the *gamaka-s*, which form the essence of classical Indian music. (And the Carnatic musicians have particularly mastered this instrument in the South.)

"The violinist in Western music is somewhat impeded in this respect because, while the main weight of the violin is held between the chin and the collar bone, his left hand, to a certain extent, supports the playing finger-board end between his thumb and the first finger. I, personally, find it very difficult to play Hindustani or Carnatic music in this posture.

"Is there any possibility that the posture in which Western music is played has been responsible for the lack of emphasis or the complicated glissando movements in the great compositions of the past and present and the predominance of a variety of 'stoppings' ?

I do not know where this letter will reach you but I would be most grateful if you could find time to send me a reply.

With warm regards,

Yours Sincerely,

Sd. T. C. SATYANATH

Cochin - 682 003

South India

16, Muswell Hill Road
Highgate
London N6 5 UG
24th November 1983

Dear Dr. Satyanath,

Thank you for your good letter of 17th October which has been forwarded to me by the BBC. I am so glad that you enjoyed the programme.

Certainly each technique is suited to a particular style of music; thus the cross-legged Indian violinist fits into the picture and into the free technique of those *gamakas* and a tradition of classical music unaffected by the keyboard. Our music is very closely allied with the keyboard and, as you say, the posture also has the fingers falling vertically into the finger-board. Our music and our stance is, in fact, alien to the perfection of the glissando technique as it exists in Indian music. However, I feel it is a very useful exercise and we can probably learn a great deal from each other in matters of technique. I have always admired the accuracy of pitch and ability to play in tune of Indian violinists and all Indian musicians unencumbered by the fuzz of the keyboard harmonies.

Thank you for sending me your most interesting article. With kind regards,

Yours sincerely,

Sd. YEHUDI MENUHIN

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Prof. T. V. Ramanujam's 76th Birthday Celebrations

Heard songs are sweet, those unheard are sweeter still, said the poet. In like manner, written inscriptions on monuments are fine, but those unwritten add to the glory of the monument as well as of the persons who most helped to build it.

26th August 1963 was a memorable date in the cultural history of Bombay and indeed of India. On that day, the 'Temple of Music', as Poojya Rajaji felicitously described it, was inaugurated by Smt. Vijayalakshmi Pandit, then Governor of Maharashtra. A new and powerful beam of light came to be shed on the cultural tapestry of Bombay—the Shanmukhananda Hall—dear alike to the art lover, the cognoscenti and many others, not excluding successive Prime Ministers of India.

The Other Samaritans

In accordance with custom, the tablet containing the conventional inscription was, of course, unveiled in 1963. But a notable and deliberate omission was the inscription that did not grace the historic edifice—the names of the few persons who, more than others had most contributed to the building of the Sabha's Hall viz, Prof. T. V. Ramanujam, ex-Sheriff of Bombay, S. K. Patil, Shapoorji Pallonji and others.

On the 18th November this year, an opportunity for public acknowledgement of Shri Ramanujam's Services arose when his 76th birthday was celebrated on a grand scale. Not only from Bombay but from all over India, all persons and institutions



Prof. T. V. Ramanujam

connected in any way whatsoever with the development of culture and art, gathered at Shanmukhananda Hall and made Prof. T.V.R's 76th birthday celebration a historic occasion. The religious part of the function was as significant as the others. The spiritual heads of all the Mutts had sent their blessings and 'homas' were performed in various places for his good health. The sister organisations like the Sri Subramanya Samaj, the Bharatiya Sabha, etc. celebrated the occasion with appropriate functions including prayer music, etc.

A Memorable Function

But the celebration at the Shanmukhananda Hall itself was memorable. The chief guest, Shri Y. B. Chavan, as a former chief Minister of the State, has known Prof. Ramanujam intimately and

had watched with admiration the progress of the Sabha's Hall all along, Shri Chavan, Sarvashri Vasant Rao Patil, the present Chief Minister of Maharashtra, Vijay Merchant, Sushilkumar Shinde (Finance Minister), C. Aranganayagam, Minister of Tamil Nadu, not to speak of our own President, Dr.V. Subramanyam, ex-Finance Minister of Maharashtra, paid glowing and sincere tributes to Prof. Ramanujam. (The shade of the late S.K. Patil must have been present too.) Prof Ramanujam's brief reply to the felicitations was a simple and grateful acknowledgement of the respect, love and affection bestowed upon him by one and all. Humility was writ large on it.

In Shakespearean parlance, "What manner of man" is Prof. T. V. R. and what was his precise contribution to the Sabha? This writer will essay the answer from his own standpoint and experience, for the benefit of the readers of "Shanmukha".

A Cultural Force

Never before has a single person been such a remarkable cultural force. Few men in their own life time have realised their dreams, the fruits of their toil for society, as Prof. TVR. has. His entry into the Sabha in the forties marked a watershed between a small but growing organisation and one that grew to national proportions as a result of his admirable touch. His personality had the intangible quality of completeness in its own right—an indispensable attribute of leadership, which this writer was quick to perceive when he first met him and pressed Shri TVR to join the Sabha's Committee in the late forties.

A Devout Bhakta

As for the man himself, Prof. TVR has inherited a great culture as well as its caveats. He is a devout bhaktha with an unshakable faith in Lord Venkateswara that He guides his destiny. To him, "it is the origin of human goodness that is really so extraordinary and so inexplicable", to quote Kingsley Martin. He knew that harnessing others' help in a great public cause necessitates a mutual relationship based on respecting the individual dignity of fellow workers and on kindling and sustaining their enthusiasm. He could evolve and maintain an osmotic relationship with his colleagues. He never disdained formal conventions and was always accessible his—"Saulabya" was the admiration of one and all.

Although he is a good scholar, he is no 'high brow' in the pejorative significance of that epithet. His sobriety on all occasions, serenity, self-restraint and a capacity to take as much as he gave, marked him out as an able leader with a colourful spectrum of sanity and charisma.

Unrivalled Speaker

As a platform speaker, he has had few equals—he could combine profundity with clarity; his flow of words on the platform had the smoothness of an oil flow and he could be irresistibly persuasive to the elite as well as the grassroots public. On many an occasion, this winsome quality has helped the Sabha to get out of delicate situations. He scrupulously avoided any harum-scarum approach to any question and if on occasions he took a straddling position on certain issues, the ambivalence

left him open to criticism. Basically however, Prof. TVR's overall relationship to the Sabha has throughout been based on pragmatic idealism.

Other Leanings

The chorus of tributes paid to him on his 76th birthday has to be viewed against the relatively lesser public prominence which many of his former colleagues got for the part they severally played in the build-up of the Sabha. If they felt a trifle disappointed that their roles were not adequately recognised on completion of the project, one can well sympathise with them. If, as is sometimes felt, Prof. TVR also pursued Art as an adjunct of power and had political yearnings, he was only

human. Had his incipient political ambitions which a man so richly endowed has every right to have, been realised, the Sabha would have been happy that it had supplied him a kind of power base and a training ground needed for inspiring leadership.

Prof. Ramanujam has well earned the partial rest that he now enjoys from the day-to-day affairs of the Sabha. His wise counsel is still available to those who manage its affairs, when it is sought. May the Almighty give him many more years of life to enjoy the well earned rest and pleasures of home life that he has forgone for so long in pursuit of the common good.

K. S. MAHADEVAN

LETTER TO THE EDITOR

Sir,

I write to express my heartfelt thanks to you for the review published in your October 1983 issue about my compilation 'Sri Thyagaraja Ramayanm'. Coming as it does from your interesting and distinguished magazine, the review has authority and I hope that more competent persons will take up similar ventures.

The article 'Ragas and Rasas' Kamboji' by Sri E. N. Purushothaman and Smt. Maarthi Indira, published in your issue of July 83' makes interesting reading and shows a novel approach to appreciation of a Raga. I would suggest that monographs may be published by engaging musicians and musicologists, one Raga being selected for each monograph. Ragas like Shankarabharanam, Karaharapriya, Kalyani, etc. offer considerable scope for such monographs. In addition to the matter covered by Shri ENP, it will be worthwhile to indicate the Jeeva swaras, lively sancharas etc.

Your October '83 issue is even more interesting and it must be read by all students of music and the younger generation of musicians. Prof. Ramanathan has rightly dealt with the challenges posed by certain modern trends which, if not curbed, may tend to destroy the musical tradition. 'Kinnari' has dealt with similar disquieting trends in the field of Bharata Natyam. It is, I think, the responsibility of institutions like yours and the Music Academies to instil into young minds the ingredients of a proper approach to music and dance.

Another article of interest is 'Ariyakudi, the Colossus' by Prof. T. V. Ramanujam. These who had the privilege to hear him were really fortunate. I am sure that the students of your music school are exposed to the recordings of music rendered by Ariyakudi and other stalwarts.

Yours etc.

D. SESHADRI



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Sri Tyagaraja - His Genius and Personality*

By

K. V RAMACHANDRAN

Ramabrahmam, the father of Tyagaraja, was the expounder of the Ramayana at the royal palace of Tanjore. The seed of Rama Bhakti was implanted in Tyagaraja in early childhood and he grew up in an atmosphere of Ramayana. His maternal grandfather was Vina Kalahasti Ayya - a great Vina player of the age; and his paternal grandfather was Giriraja Kavi, the composer some of whose compositions have survived and are eminently singable. Thus through his parents, Tyagaraja inherited an intense musicality and rare musical gifts which unfolded and blossomed under the teaching of Sonti Venkataramanayya, a master-musician of the age. Tyagaraja also grew up in an atmosphere of music, living as he did in the heart of the Tamil country with its immemorial traditions and festivals of music, kept alive till today by generations of great though nameless singers and players on that divine instrument - the Nagasvara.

The Saptasthana festivities in fact have inspired some of the finest songs of Tyagaraja and that romantically beautiful village Tiruvayaru with its rivers and groves and fields and Vedic incantations was the ideal place for the emergence of great

music and musicians. An intensely musical people, it was the Tamils who lovingly treasured Tyagaraja's gift of song and preserved it for posterity. At Melattur is a house said to have been gifted by Tyagaraja to the preceptor who taught him Sanskrit. This would suggest that Tyagaraja was in affluent circumstances which gave him the necessary leisure for his life-work of composing and that his poverty was self-imposed and voluntary and not due to necessity. This would also explain his contempt for those who sold Saraswati in the market place. It is also evident that he was familiar with all the branches of traditional learning including Kavya, Nataka, Itihasa, Veda and Vedanta and was a fine product of Hindu culture.

The Music of Ramayana

That almost all Indian and Indonesian languages have their Ramayana is an index of the vitality of Valmiki's poem which has fired the imagination of poets of all ages and climes. Thanks to Valmiki, Tamil and Hindi have received their most precious gifts from two master minds - the Ramavatara of Kamban and the Rama Charita Manasa of Tulasidas. But Kamban and

* Article contributed to the Tyagaraja Centenary Commemoration Volume of the Journal of the Music Academy, Madras, 1947 - a truly monumental collection of articles, papers and discussions, to mark the Centenary Celebrations - Ed.

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Tulasidas were poets, not musicians. Tyagaraja, whose Rama-infatuation equalled theirs, was a poet as well as a musician. Not only had he mastered the music of the ages, but he had within his soul the seeds of a new marvellous music that had never been heard before. Bhavabhuti dramatised the Ramayana; Lava and Kusa are said to have given a musical dimension to the Ramayana. We have no conception as to what that music was like. But Tyagaraja, a master of the classical music and exponent of the romantic, has filled the want by combining in himself the twin roles of the dramatist and musician, of Bhavabhuti and Lava and Kusa.

The Augustan Age of Music

This gifted son of Ramabrahmam with his spiritual visions and arduous and trances found himself alone in the wide world. There were his great contemporaries—Syama Sastry, the Dikshitar brothers—Muthuswamy, Chinna-swamy and Baluswamy—sharers and authoritative co-interpreters with Tyagaraja of the inherited musical system; possibly they were co-students as well. The age preceding these gifted musicians was one of intense musical activity; Purandaradasa and Kshetragna were the great personalities of that age. Adiyappayya, the creator of the first Telugu Varna and Veerabhadrayya, the creator of the first Swarajati, belonged to that period, not to mention Muddu Venkatamakhi, Sonti Venkatasubbayya his son and Tyagaraja's own grandfathers Veena Kalahasti Ayya and Giriraja Kavi and a host of other music-makers. Of the rhythmic refinements and intricacies of that music and its aesthetic quality Syama Sastry has left imperishable records—Syama Sastry the Bohemian, who thanks to his gifts of rhythmic imagination and exquisite taste, has won for himself a maximum

of reputation with a minimum of effort. The grave and austere beauty of the Ragas then in vogue and the leisurely grace and majesty of these ancient compositions and the intriguing nuances of the Vinas, the Dikshitar, have preserved for ever; these brothers wooed music like modern connoisseurs and collectors of the rare; their collection of Ragas, labelled with indefatigable care and enriched with additions of their own, are their most valuable gift to us. But these great artists were musicians and composers first; they were classicists next and their gaze was directed backwards towards the music of the past.

A Classicist

In so far as he has covered nearly identical ground, Tyagaraja is a classicist too. In his ritual songs, Tyagaraja harks back to the Lali and Oonjal of the village maiden and housewife—not folk music but Carnatic music in its most authentic and chaste form. His homage in the song 'Vidulaku' to Bharata, Kasyapa, Somesvara and Sarngadeva—early musical authorities, suggests that Tyagaraja delved into the past and explored their treatises in quest of musical wisdom. But the great merit of Tyagaraja was that he looked forward as well as backward and possibly created some at least of his Raga media. The Raga is a medium of expression and creating a Raga is not unlike creating a language—a process of activity not seen very often in history. With others the Ragas were an end in themselves. But Tyagaraja's end was Rama, to reach whom the Raga was just the means.

His Adoration of Music

Suggesting that music might constitute a new Darsana, he wonders whether it was the might of the well-attuned Swaras that won for him his Rama in the song 'Ela

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'dorikitivo'. All the musical treasures of the past and the present, Tyagaraja found insufficient to decorate his Rama with. No one adored music with greater intensity or passion than Tyagaraja-witness the important group of songs, 'Nada tanum anisam' in which he has sung of music as his theme-'Svara raga Sudha' 'Nadopasana' etc. But Svara, Raga and Nada all lead Tyagaraja inevitably to Him who is all these and of Him he sings in those luminous fragments 'Raga Sudha Rasa', 'Nada Sudha' etc. His Rama is a 'Raga Rasika'; 'Svaras are his ornaments'; 'he is Ganalola'; 'tantri laya swara raga vilola'; 'Murali vadana vinoda'; the gem-garland around his neck consists of Ragas. Nay, more; Rama was not only all music, but he was also all Beauty; and it is His beauty which has infatuated Tyagaraja and of which he sings again and again-as in 'Enta Muddu', 'Lavanya Rama', 'Ramabhirama' etc. His is an aesthetic and not merely a devotional fervour.

Narada His Guru

No wonder that in the company of his friends and relations, he felt lonely, because he had no use for music bereft of Bhakti. How could one who held that music without devotion was no music at all and that Bhakti in association with music was paradise and that musical devotion itself was emancipation, be classed as a mere musician? Bhaktas of yore like Dhruva and Prahlada no doubt fascinated him, but he was not of them either because they were no singers. Then he discovered one so like himself, singing always and singing of Hari; in the whole of the universe and in the course of the ages, there had been only one or two such—Tumburu and Narada, specially Narada. No wonder that Tyagaraja was instinctively attracted by these and some of his

most beautiful songs are addressed to his favourite Narada-e.g. 'Narada gurusvamy', 'Vara Narada', 'Sri Narada' etc. all proclaiming his spiritual and artistic kinship with Narada, which popular imagination has literalised and vulgarised. Narada was his Guru not because he taught him tricks of composition or gave him a catalogue of Melakartas, but he taught him the purport of music when he ensouled it with Bhakti. The myth that Tyagaraja had a musical manual named 'Svararnava' given to him by Narada which made it possible for him to compose, is a slander on the composer's genius, and resources. Tyagaraja acknowledges Narada as an authority among others in quite a number of songs. But as often does Tyagaraja describe himself as an authority and as one who had mastered the secrets of the musical art 'Svararnava' which place him on a par with Narada himself.

The use of the Operatic Medium

Likewise Tyagaraja puts himself on a par with Valmiki when he says "Is my desire quenched if Rishis like Valmiki and men like Tulasidas have described you?" This question implies that Tyagaraja intended to celebrate Rama in a work of his own which would bear at least a distant comparison with those of Valmiki and Tulasidas. We know that Tyagaraja's musical genius sought operatic expression chiefly as in his 'Nauka Charitra' and 'Pralhada Vijaya'. Now what else could have been the work that could bear comparison with that of Valmiki and quench his desire but a Ramayana opera in which Tyagaraja visualised the drama which Rama played of yore with Sita, Lakshmana and others in the supporting cast. 'Where and why did you rehearse this' he asks Rama; 'did your women covet ornaments and had you to feed your brothers and parents?'

The answer is furnished in the song 'Manasa' that the Supreme one had relegated his minor duties of creation and destruction to Brahma and Rudra and come down to the earth to fulfil the yearnings of his devotees. When after the manner of Jayadeva, Tyagaraja says in 'Gitarthamu' "see both the meaning of the words and beauty of music here" he undoubtedly refers to this Ramayana opera.

May I suggest that while the minor operas have come down intact, his *magnum opus* is unfortunately in an incomplete and fragmentary condition, awaiting reconstruction from the scattered songs. That a music drama with a Ramayana theme was his *magnum opus* we have every reason to believe. The usual explanation that the composer wrote all these songs mystically identifying himself with the beloved is singularly inadequate to explain the complexities of incident, situation and mood which the songs reveal and which suit just the characters of the Ramayana and no others. From the dramas of Kalidasa and Bhavabhuti we could form no conception of the music intended by these poets. But in this Rasa-irradiated music-drama of Tyagaraja, we get back the wealth of music that the Sanskrit drama has lost.

Rama Affiliations

But Tyagaraja is staggered by the magnitude of the task and wonders in 'Sogasuga Mridanga Talamu' whether he has the requisite genius to rear such a musico-poetic edifice. But were not Lava and Kusa who sang the Ramayana during the thirty-two days of the Yagna which Rama performed, his sons? Was not Tyagaraja who intended to sing the story

of Rama and did so all his life, the son of that Ramabrahmam too? This is the significance of that lovely lyric 'Sitamma Mayamma' in which he describes his pedigree, but a song which unfortunately is about the worst sung nowadays on account of ignorance of the Raga.* He recollects the sacred feet of Rama, which smote Siva's bow, raised Ahalya and heaved the mammoth skeleton of Dundubhi many miles away and measured the three worlds when he incarnated as Upendra; and he starts an argument as to which were the superior—whether Rama's feet which conferred eternal bliss on the Rishis or his sandals which gave Rama himself to Bharata. He instals those glorious feet in the golden pedestal of his mind, supported by a platform inlaid with the gems of Svaras and Nada and he adores the feet with the celestial blossoms of Siva and Ramanamas. 'I am not protectorless', he taunts after the manner of Purandara Dasa in a delicious song, 'because I have you'; 'it is you that has none to protect you'.

Sham Ridiculed

Like Purandaradasa he ridicules sham orthodoxy when he alludes to the holiness of the crow which immerses in water early in the morning or the fish that are under water always and the penance that the stork does by closing its eyes and the Vrata of the goats which eat only leaves and the monkeys who perform Vanavasa. Feigning anger he sings, 'I did not know that you were a vendor of mercy' in 'Koni-yade'. In another mood he alludes to the Lord's masterpieces of evasion and wants to know whether to escape from his devotees he hid himself in the hills and whether he started begging as Vamana to

* So are plenty of other songs now shabbily sung without regard to the Ragas.

ward off those who expected gifts of him and whether he stole the garments of the Gopis so that Kuchela might understand and stay away. In another song he explains that all the Lord's deeds were done in hiding where no one could see him, as when he remained inside the pillar before smiting Hiranyakasipu or behind the tree when he smote Vali.

But his greatest songs are those that reveal his ecstasy and it would be worth the student's while to discover these. Tyagaraja felt intensely; his emotional surge was oceanic; and in giving impassioned musical expression, he exhausted all the Gnana, Naya and Desi Ragas current in his time; then he exhausted all the unfamiliar (apurva) Ragas; then probably he created new Ragas of his own; and found that he has still plenty to say.

Vast Musical Vocabulary

How immense the musical vocabulary of Tyagaraja! With what ease and freedom he handles the vast array of Ragas! And he has his own methods of handling them. In the portraiture of moods, Tyagaraja has not been equalled. Dasaratha's anguish in parting with his son, the dear privilege of beckoning him 'Child, Come hither' and also his eyesight and the infinite pathos of his distraught mind which sees the vision of a returning Rama find poignant expression in the song 'Meru Samana'. 'Ninuvina Na madi endu' expresses the rapturous agony of Kausalya as she realises who her son is. Anger, wonder, joy, rapture, the whole gamut of emotions has been exhausted. Tyagaraja's system includes complex and eddying songs like 'Na Jivadhara' which a Vidvan could not do justice to, as well as simple artless songs which toddlers could sing beautifully. Tyagaraja must have been very fond of

children judging from the vast number of songs he has composed specially for them. From all accounts, he was himself a child-like saint.

Atana Raga, wonderful choice

'Ela ni daya radu' is said to have been his first Ramayana composition. The name 'Ela' denotes a great song type as ancient as Matanga. It had an opening section in two parts which had to be sung as one unit starting from a 'vishama griha' and concluding with an alapa passage called 'Prayoga'. Then follow three more Khandas of which the first two lines are to be in slow tempo and the third in fast. The theme should be the praise of one's favourite deity through 'Virudas' (vocative epithets) and padas arranged in Samasa-patterns. I suggest that 'Ela Ni daya radu' is a classic example of an 'Ela'. The 'prati tala' prescribed for the Ela is what we now call Adi tala. As no specific Raga was ordered for this composition, Tyagaraja the romanticist that he is chose a Desi Raga-Atana which came to us from Bihar and Bengal where it is called 'Vihari' (the sportive one) which in Muslim times got Urduised into 'Bahar'. This Raga is vernal in appeal and appropriate for Sringara Rasa. So is the tala appropriate for Vira and Sringara rasas. In the word 'Ela' A denotes Vishnu and L denotes Lakshmi; what a troupe of felicitous suggestions does Tyagaraja put into this song, as he beckons the bridegroom Rama on the threshold of his wedding with Sita. If this is Tyagaraja's first song, what an auspicious and superb beginning!

Jhombada & Lambhaka

Likewise the Pancharatna compositions with an alternating Svara and Sahitya passage are probably Gadya prabandhas.

Among the forms he has handled are the Jhombada and the Lambhaka. In both a section similar to what we call Anupallavi has to repeat itself in the third part. Rasa appears to have been an important element in the Jhombada class. The name Jhombada survives in Kerala where it denotes the Adi tala, perhaps because that tala was profuse in this type of song. Needless to state that Tyagaraja has composed many songs with the appeal of Rasa chiefly. His songs also provide examples of those varieties which approach the Tara register in diverse ways, also for those which stop short of Tara and those employing a profusion of Sangatis and those employing them sparingly; likewise those songs in which the subsequent sections repeat the first would be Lambhaka of one kind; while those with four differently patterned sections would be Lambhaka of another kind. Tyagaraja has embodied all the secrets of Pallavi singing in his Sangatis; but it is not true as is generally supposed that he was the first to originate Sangatis; Sangatis are as old as music and were known as 'Prayoga' and 'Gamakalapti'.

Raga Creations

The opinion was ventured that probably Tyagaraja created several new Ragas; but unfortunately we are not in a position to point out such new Raga creations if any which Tyagaraja added to the common stock. The process involves the elimination of the Ragas that Tyagaraja inherited from the past. However, this is not easy because the Raga nomenclature of the songs of Tyagaraja, particularly those in unfamiliar (apurva) ragas, is in a state of shocking confusion. This erroneous naming had its origin at the time when these songs came to be first printed by people who were ignorant of these Ragas and who did not know what Ragas Tyaga-

raja had inherited from the past. So each song in the unfamiliar and sometimes even in the familiar Ragas has been given some novel name by these people. One Raga is disintegrated to yield ten different names for none of which there is warrant and all of which are nonexistent. Such a state of affairs completely disguises the existence of certain wonderful Ragas whose real form is distorted out of shape by such disintegration; it has also disguised the genius of the Master who could create such diverse patterns out of a single Raga. We have as a result lost the Raga but gained ten names.

The understanding and restoration of these misunderstood Ragas is the first crying need. In this task some of the Raga labels of the Dikshitaras would be found helpful. The process would involve also the jettisoning of the Melakarta scheme and its taboos and its so-called 'Janya ragas' and their rigid artificial patterns and their untouchabilities because the Mela was as hypothetical a term as the term 'vowel' or 'consonant' and had just a classifying sense. The Mela was not Raga; and its recognition never implied any taboos.

The Truth about the Melas

Neither are the Ragas, which are the substance of our music, static or mechanical formulae; they are live pictures bodied in movement. The Mela was a generalised formula derived from the Ragas; in this sense one may speak of the Ragas as having generated the Melas, but it is absurd to say that the Melas have given birth to the Ragas. If the Melakartas and Janya ragas said to have been born from them were such an integral part of Tyagaraja's music, one would surely expect that Tyagaraja who has composed scores of songs

with music as his theme, would have at least referred to them if indeed he did not glorify them. He employs many musical terms, even archaic terms like Jati and Murchana, but nowhere does he speak of Melakartas nor their Janya Ragas. He alludes frequently but *only* to Ghana, Naya and Desi Ragas, which were in vogue in his time. The Ghana Ragas were said to be eight in number; the Naya or rakti Ragas were about forty; the Desi Ragas were about twenty-five. The unfamiliar (Apurva) ragas have not been listed in the above groups and we may allow that they numbered about fifty. We thus get the number of one hundred and twenty to represent the entire number of Ragas of Carnatic music. These are all the ragas and there are no more. It was for this reason that Tyagaraja referred just to one hundred Ragas of which he fashioned a garland in the songs 'Sata raga ratna Malika' and 'Elavataramu'. When he said a hundred, he meant just a hundred, no more. Before one is able to understand these gems of Ragas (Raga ratna) as Tyagaraja styles them, one has to throw overboard the nonsensical names of the misunderstood Ragas of the Kanakangi scheme, including if necessary, the scheme itself. It is only after understanding these ragas one could follow Tyagaraja's songs in them because how could understanding be real and complete without a knowledge of the media through which the master has expressed himself? Tyagaraja's achievement in the realm of Raga creation could be assayed only them.

Regarding the suggested Ramayana play, songs like 'Sobhillu', 'Rama katha sudha', 'Sukhi Evaro', 'Vidulaku', etc. would well form a prefatory section.

May I assign 'Sri Rama Padama' to Gautama, 'Sari Evvare' to Anasuya, 'Entanine' to a rishi, 'Rara Sita' to Surpanakha, 'Prarabdha' to Rama, 'Manasuloni' and 'Chinna nade' to Sita? 'Ennadu Juthuno' would be appropriate when Rama laments the fall of Lakshmana. 'Chetulara' would suit Sita and 'Ma Janaki' Janaka. Quite a number of songs could be suggested, but these are enough to make scholars think about the suggestion and examine its plausibility and validity.

The Rain of Flowers

Omar Khayam's motto 'a loaf of bread, a cup of wine and thou' is well known but not that of Tyagaraja though it deserves to be better known. His motto was to 'discard sleep, tune the Tambura sweetly and sing of God with a pure heart'. 'With beautiful music and dance springing directly from the heart, sing of him' he says. 'He is the fortunate one who like Tumburu sings and dances in his presence'. 'How ecstatic, the singing of these musicians, as they step along' he idealises those Choristers who participated in the Saptasthana festival. And as he adored Panchanadeswara and Hari with Siva and Rama nama kusumas and stood entranced, it is said that there was a rain of flowers. But the real miracle was not this rain, but Tyagaraja himself and his incomparable creations and his matchless devotion. As though to proclaim to the world the greatness of this great soul, the Swaradevatas had incarnated as rivers surrounding the sacred Tiruvayyaru where Appar and Sambandhar had poured forth their soul in music centuries before, made doubly sacred by the footprints of Tyagaraja. (Courtesy: The Music Academy, Madras.)

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The Quintessence of Classicism

By

R. K. RAMANATHAN, *Bangalore*

Most of us know what classical music is but few are capable of pin-pointing the qualities that characterize it. The term 'Classical' is from Latin which simply means 'standard or first class; of ancient Greek or Latin, Standard Art.' Here is a significant clue to the central idea connoted by the word, namely, derivation from past experience. Classical music is a product of centuries of musical experimentation. It is historically rooted. Nevertheless, it is true in a sense that the music that we hear to-day must have been heard in by-gone days, albeit in a less sophisticated form, by Kings and commoners alike. This does not mean, however, that our music has come down to us intact. If it were so, it would have been the greatest miracle that the world ever saw. But nothing of that sort has happened.

Forces of Evolution

Our music has passed through a process of evolution that has materially altered its shape and structure. But, one thing is certain that there are quite a few traits of present-day classical music that are unmistakably traceable to past experience. Vedic Chant, the ancient Vernalankaras, Prabandhas, Thevarams, Dhevaranamas, Padas and even folk-music, all have contributed their essential aesthetic elements to it. The compositions of the Trinity, whose emergence

marks the birth of Classical Carnatic Music in its present form, bear witness to the unifying sensibility that characterizes genius. Having absorbed all those manifold influences, Carnatic Music achieved at that time a tremendous leap forward whose momentum is not yet exhausted even after more than a century.

The Oral Method

Its survival has, by and large, been possible without recourse to writing as a method of preservation. The only method in use was that of oral transmission. It has been the most favoured method in our country, of the use of which there could be no better example than the preservation of the Vedas. The method has one supreme virtue to recommend it, namely, a living contact between the teacher and the taught. Nevertheless, oral transmission has not been an unqualified blessing. It has given rise to many adverse effects also. For example, in the case of music, much valuable information has been lost for want of written records. As a consequence, there are huge gaps in our knowledge of the past. In spite of this handicap, we are in possession of sufficient authentic material to establish the norms of classical music. In recent times, a good deal of the available knowledge has gone into print and become public property. We

are greatly indebted to science for supplying us with splendid tools for preserving the music of our own times for future generations. In this way, both the theoretical and practical aspects of our music have maintained their continuity down to our own day.

It may safely be posited, therefore, that the music that we have inherited draws much of its sustenance from the past. In other words, it is traditional. So, the most striking quality of classical music is its *traditionalism*, the capacity to carry forward material which has come trailing down the corridors of time. It necessarily exudes a distinct aroma of the past. In both text and tune, it embodies the finer aspects of our culture.

Sacred Themes

The religious spirit is an integral part of this tradition. The earliest Seers solemnly decreed that music should culminate in uniting the individual soul with the Absolute. Impelled by this lofty aim, our composers rigidly excluded secular themes and invested music with a sacred atmosphere. The great epics and the Puranas were drawn upon for themes as they were sure to strike a responsive chord in the hearts of the listeners. Even personal suffering was viewed as a means of self-purification, leaving the sufferer unbruised. Thus, the over-all tone of our music has come to be solemnly devotional, demanding a mood of *high seriousness* in both the singer and the listener. Operation on such an elevated plane necessarily confers *dignity* on one's activity. Anyone desirous of participating has to cast off his earthly burden and become a disembodied spirit as it were, in order to participate in such an activity. So much for the spirit that informs our music.

Strength, Grace & Originality

This spiritual conditioning imparts a high sense of musical discipline to the classical musician. In other words, the music he produces bears the hall-mark of that discipline in, practically, every syllable of it. Every effect is *thoughtfully conceived* and *unctuously rendered*. *Strength* and *grace* go hand in hand. No loose ends are permitted. No chances are taken. A steely firmness goes into the whole business. Every utterance tends to be *weighty*. A Classicist never allows himself to be swept off his feet by the sudden bout of inspiration - the awful daring - of the moment. His tendency is to essay a new effect only when he is sure of complete success. A judicious *restraint* prevents him from committing excesses. From start to finish, there is a steady progress with a streamlined dignity to it. The listener's attention is riveted by a *painstaking execution* and a relentless *drive*. It is rigorously *methodical*, touchingly *sincere* and stunningly *original*. By the time the climax is reached, there is a perceptible rise in the listeners' expectation and a correspondingly heightened zeal in the artiste to do justice to it. The voice has, by now, acquired an unusual edge imparting to it greater auditory impact. The singing has gained a *finesse* which must always follow intense cultivation. From this point onwards, both the artiste and his listeners dwell on the heights.

The After Effect

The after-effect of good classical music is no less notable than its immediate effect. In a sense, one never ceases to hear it even after the concert is finished, continuing to hear it as one does, in the private chambers of one's memory. The whole experience is revived and re-enacted from the psychic depths. A sensitive being falls into a kind of a haunting reverie

after a glimpse of artistic sublimity - be it of music, poetry, painting or sculpture. Connoisseurs, who are never tired of reminiscing about musical giants or bygone days, are a case in point and are commonly met with. They are exposed to frequent attacks of nostalgia which, as we have seen, are a natural sequel to any unique experience.

A Great Fusion

The consolidation & crystallisation of classical Carnatic music at the hands of the great composers is a point that can never be overstated. At a bound perfection was attained. It was not so much a Re-birth as a New-birth, a full-fledged art emerging from the womb of time. Innumerable strands with loose ends were gathered together into a weave of enthralling beauty and the magnificent fabric of music as we know it today was constructed. The fusion of disparate materials into a complex whole took place with nuclear force. This force was 'Bhakti', the divine hunger of the individual soul to merge with the universal soul. This spiritual phenomenon left music with an undreamt-of by-product of musical wealth which is matchless alike in its immensity and aesthetic splendour. The domain of music was extended in all directions and enriched with variety. Hundreds of new ragas came into being, old ones were rejuvenated by being poured into new moulds and a whole gamut of moods came to be expressed in genuine artistic creations. Many hitherto untapped sources of aesthetic delight were opened up for the lasting benefit of posterity. And the crowning feature of this golden episode was the sheer sublime selflessness of it all!

Inherent Vitality

The stupendous repertoire built up by these great composers has brought immense

pleasure to millions of art-lovers since then. In addition to that, it unleashed a wave of emulation in the succeeding generations of musicians who have endeavoured to become composers in their own right. As a result, the musical stock became enriched beyond expectation. Even after more than a century, it cannot be said that we have made full use of this inherited stock. It would be worthwhile for Music Academies to make it imperative for musicians to sing rare compositions at their concerts not only to achieve novelty but to diversify musical taste. That apart, there is no doubt whatsoever, that this accumulated stock of compositions has come to be the mainstay of performing artistes for more than a century. The reason is that they possess an *inherent vitality* which never gets used up but is rather capable of being augmented when it is kindled by the gifted touch of a richly endowed singer. They have a *protean quality*, too, in that they issue forth in as many new forms as there are well-equipped voices to render them. Therein lies the *perennial charm* of these immortal creations. One recalls with wistful longing the distinctly individualistic rendering of the same piece by the classical masters to be named hereafter. Each contributed his own personal touch to it. There was never any danger of its becoming hackneyed so long as it was competently handled. It was in this sense, that a celebrated music critic once said "There are no hackneyed masterpieces".

Total Commitment

This leads us to the conclusion that a typical classical concert derives its characteristic flavour from a sedate presentation of classic compositions with a high degree of technical skill and a keen emotional understanding. Emotional it should be. Otherwise, it won't touch the heart of the listener. Mere technical expertise, without

emotional understanding, would be a soulless experience. The converse of it would be equally futile. With a few honourable exceptions, most present-day concerts fall into the first category. The commercial motive has altogether robbed them of their emotional element and turned them into mechanical exercises of a volatile nature with the result that they fade away 'like an insubstantial pageant', and 'leave not a rack behind'. *Self-involvement*, a *sense of total commitment* are essential prerequisites of classical art. The lives of the great composers are supreme models of such commitment. If greatness is to be achieved at all, it is necessary that we should emulate them to the best of our ability in this particular respect. But presentday conditions are driving us irresistibly in the opposite direction. We are far too committed to money-making and having too many opportunities to do it with. Of late there has been an unhealthy proliferation of opportunities which has made nonsense of artistic sincerity. This observation is especially true of the more successful of our artistes. They are so much in demand that their public appearances become too frequent and their concerts tend to become routinized to the point of dullness. They fail to have that *elevating, chastening influence* that great art ought to have on listeners.

Musiri

From my own personal experience, I can cite a few examples of such high moments. The musical event I have in mind took place exactly fifty years ago. The artist was Sri Musiri Subramanya Iyer, one of the most sincere musicians that ever graced the concert platform. It is a pity that, now-a-days, he is not remembered at all in musical circles.

I single him out for his fervid rendition of Kritis which have stayed unbidden

in my memory till to-day. Singing in slow tempo was his natural element. He possessed a high-pitched ringing voice of stupendous range. He had a rare gift for exploring and exploiting the emotional content of compositions. He could tear the heart out of songs like Telisi Rama Chintanato, Nivadane Gana, Nagumomu, O, Rangasaye, Enthanine and so on. Chaste pronunciation, unhurried exposition and sure sense of Raga Bhava combined to give a thrilling realisation of the composer's intent. The classical virtues of *depth* and *concentration* were exemplified in his style of singing.

G. N. B.

Sri G. N. Balasubramanyam was a highly imaginative exponent of Ragas. At each stage he could pile up the most ingeniously conceived musical ideas with majestic ease and simply overwhelm the listeners. He was responsible for introducing certain fashionable trends in Raga exposition which have come to stay. His rendering of Todi, Khamas, Mohana and Kambodi can never be forgotten. While Musiri's style was ponderous, G.N.B.'s was vivacious. The former displayed an *austere beauty*, the latter the glitter and sparkle of classical music. Again Musiri represented pure classical orthodoxy whereas G.N.B. exhibited a neo-classical tendency. He introduced a vast array of 'neologisms' which gave a face-lift, as it were, to Carnatic Music. Superfast flourishes were his forte. Be it ever so involved or complicated, the articulation was crystal clear. Many a minor composition of Thyagaraja underwent a sea-change at his hands without losing its basic framework. Thus was achieved a happy blend of *conformity* and *originality*. After all, it is only in the *acceptance & use of a living tradition that any real originality is possible.*

At the risk of digression, it must be said that the voice that a musician is endowed with largely, if not wholly, determines his musical style. If it is sticky and sluggish, it paves the way for the development of a ponderous, turgid style. If, on the other hand, it is agile and vibrant, it conduces to a brisk and vivacious style. Between these two extremes any number of gradations are possible. Two other classical giants of our times, namely, Ariyakudi and Semmangudi occupy the middle ground. Both steer clear of the pitfalls of excessive slowness and excessive speed.

Ariyakudi

Ariyakudi, the senior-most of the artistes so far named, deserves pride of place as he exemplar of most of the classical qualities. Everything was consummately planned and confidently executed by him. There were no excesses, no excrescences. It was a well-rehearsed performance. He could not but be traditional since he was born and bred up in the midst of the post-trinity generation of musicians, basking as it were in the after-glow of sunset. Having drunk deep of the Pierian spring, he set about blazing a new trail which has admirably stood the test of time. He had the *sense of propriety* in abundant measure. There was an even tenor in his achievement, an all-round excellence. It is difficult, therefore, to point to any outstanding speciality in his music. Rather could it be said that there was a uniform excellence throughout, neither ups nor downs. Every movement was predictable and *predictability* is a secondary classical virtue whereas its opposite, *unpredictability* or the element of surprise is a romantic virtue. Both G.N.B. and Semman-

gudi have prominently displayed it. That is one of the reasons for the presence of an element of drama in their concerts. They are classicists with a romantic vein.

The Full Gamut

If all the three participants in a classical concert happen to be artistes of equally high calibre, a sensitive listener is made to traverse the entire gamut of emotions, gaiety, pathos, compassion, eroticism, anger and even humour can be vividly portrayed for his delectation. Besides, a percussionist like the late Mani Iyer could pack it with moments of intense drama; a singer like Musiri could carry him to the heights of lyricism; a violinist like Papa Venkataramier could lull him with melodic sweetness. Each distinctive musical style develops its own predominant quality in addition to occasional glimpses of minor ones. In one, a masculine vigour may be found; in another, a feminine softness; in yet another, a sense of *order* and *organisational skill* may be uppermost. If the listener is not perceptive, he will miss most of the emotional nuances. Hence, the need for temperamental reciprocity between the listener and the artiste.

Fortunately, we have a few genuine models of classicism among present-day artistes. Sri K. V. Narayanaswamy and Sri D. K. Jayaraman deserve honourable mention. They are so firmly set in the classical mould that they admit of no adulteration from any outside source however tempting it be. *Self-sufficiency* is an innate classical virtue. That is to say, classical art never tries to shine in borrowed plumes, never allows outside influences to interfere with its purity. It can be completely self-sustaining. Its *poise* is

never disturbed by idiosyncrasies or whimsicalities. It maintains a straightforward even flow in its crystal-clear stream of sound.

Music is for All

There is a widespread misconception that pure classical music is for the cognoscenti and not for the lay listeners. But the truth of the matter is that it is quite as enjoyable as any other type of music for all those who have an ear for music. What matters is the way it is presented. If the artiste takes care not to indulge in clap-trap gimmicks, if he maintains a continual output of melody plus rich aesthetic content, he is sure to evoke interest in his listeners. The barrier between what intere-

sts the classes and the masses, artificial as it is, should be broken and music should be made to have the universal appeal that it deserves. The sooner it is done, the better it is for the future. We have amidst us a number of very highly talented young artistes. They have to safeguard zealously the sanctity of our tradition. Let them not try to dilute standards in order to woo the masses. Let them not try to be eccentric in their bid to introduce novelty.

The precious metal is there to be shaped. It is superfluous to mix it with baser metals in the misguided hope of producing a better and brighter alloy.

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Events Concerning and Organised by the Sabha

The role of Sri Shanmukhananda Fine Arts & Sangeetha Sabha (Bombay) in its history of over three decades in the cultural map of our Country in the cause of our ancient fine arts, especially in the field of classical music of both the systems, classical dance and drama was highly commended by Shri Ramrao Adik, Deputy Chief Minister, Maharashtra.

Inaugurating the Sabha's 11-day 32nd Annual Music, Dance and Drama Festival in October last, the Minister said that the mighty Shanmukhanandha Sabha, its magnificent and beautiful edifice, the world-famous 'Shanmukhananda Hall', the biggest in Asia, its 'Sangeetha Vidyalaya', yet another biggest in the country, its quarterly Magazine 'SHANMUKHA' with a highly respectable readership and its well-equipped 'Shanmukhanandha Medical Centre' in the cause of the community at large, are all standing monuments to the Sabha's glory. The Minister also disclosed that Prime Minister, Smt. Indira Gandhi, during her visit to Bombay in October had a word of praise for the Shanmukhanandha Sabha.

Added the Minister, such an Institution richly deserves all support, help and

assistance from the Governments and assured Maharashtra Government's support to the Sabha in its developmental activities.

Earlier, welcoming the Minister and the gathering, the President of the Sabha, Dr. Subramanian (Ex-Finance and Planning Minister, Maharashtra), referred to the varied activities of the Sabha and the plans for its development in the cause of education and medical facilities, especially to the poor and down-trodden.

The Hon. Secretary, Sri K. S. S. Mani, proposed a vote of thanks.

The function was followed by a very fine Hindusthani Music concert by that veteran, Begum Parween Sultana.

HOMAGE TO SRI MUTHUSWAMI DIKSHITAR

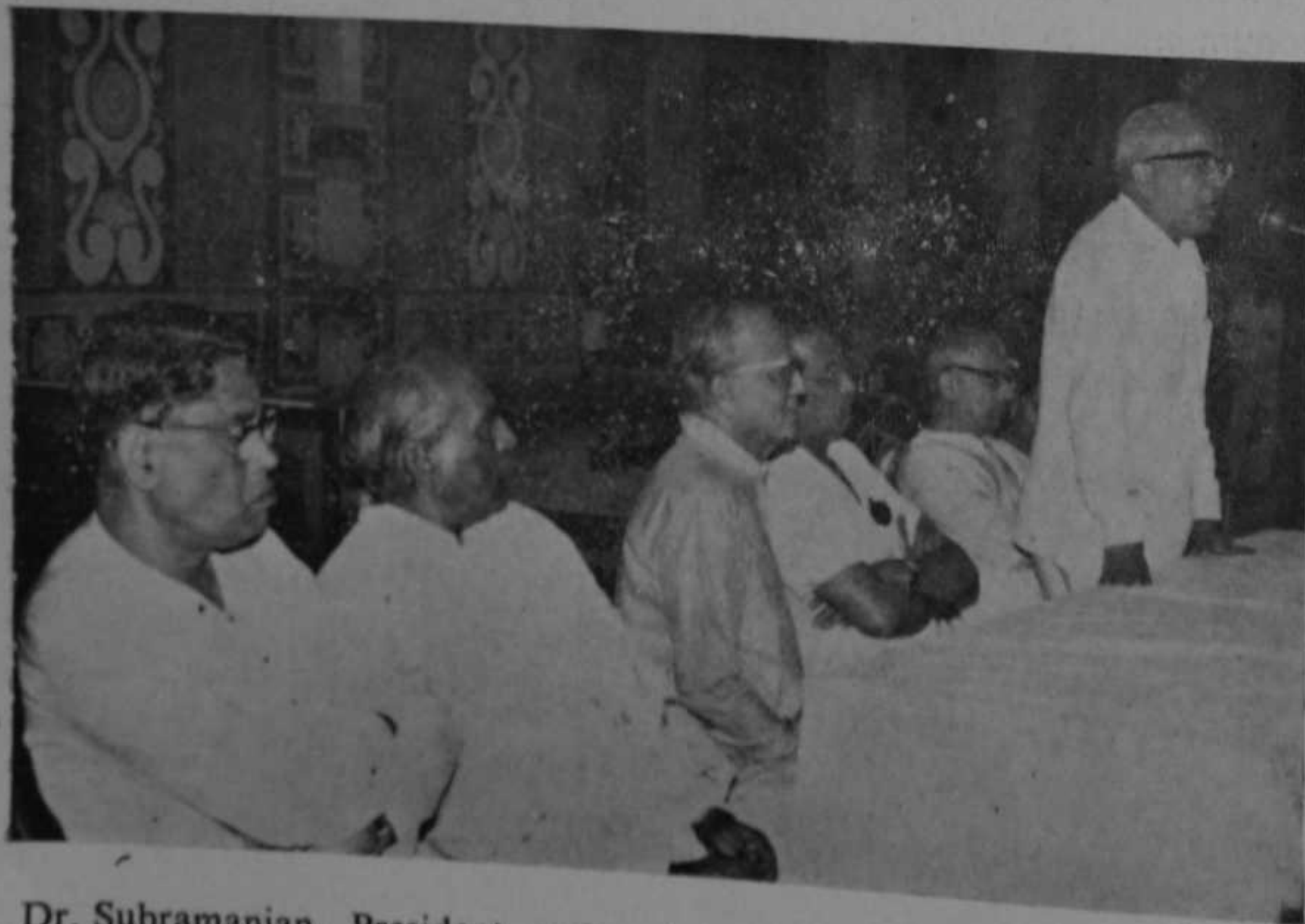
In keeping with its long tradition, the Sabha celebrated 'Sri Muthuswami Dikshitar Day' in its Mini-auditorium on Sunday the 6th November 1983 with a special puja followed by a three-hour recital of Dikshitar kritis by the Principal, staff members and students of the Sabha's Sangeetha Vidyalaya and by the Bombay Vidwans.

S. SESHADRI

MUSIC, DANCE & DRAMA FESTIVAL



Shri Ramrao Adik, Deputy Chief Minister, Maharashtra, inaugurating the Annual Music, Dance and Drama Festival on 22nd October, 1983.



Dr. Subramanian, President, welcoming the Minister and the gathering.

ART FESTIVAL PICTURES

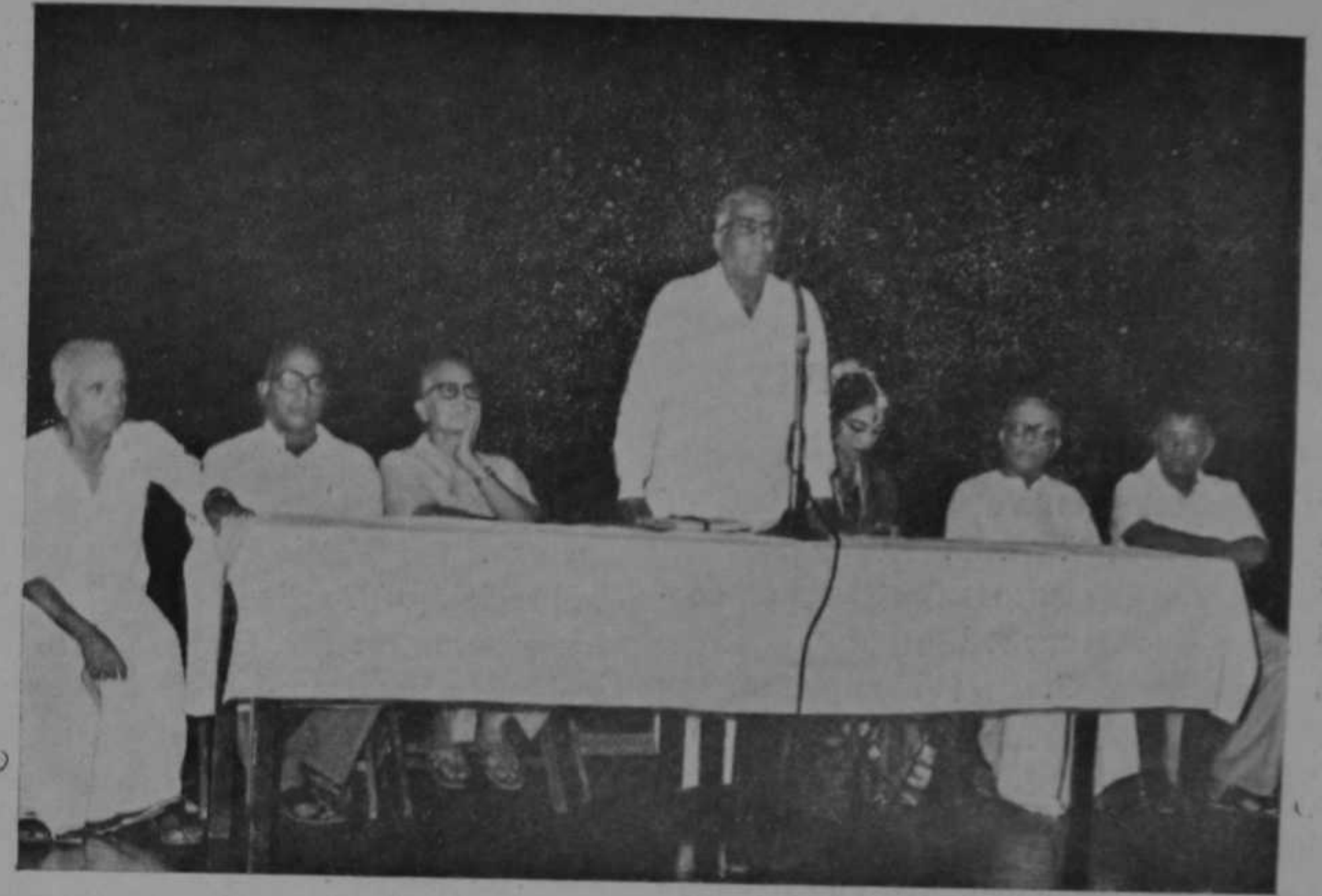


Photo taken on the occasion of the release of the Souvenir by Smt. Yamini Krishnamurti on the 1st November 1983.



Dr. B. Ramamoorthy, the world-famous Neurologist, second from left, and his wife, Dr. Indira Ramamoorthy, first from left, witnessing the Tamil Drama 'Saint Purandaradasa' staged during the Festival.

Shanmukhananda Medical Centre

Continuing Medical Education Programme

Update Session in DERMATO-VENEREOLOGY held on 28th August 1983.

BLOOD COLLECTION DRIVE

Under the auspices of Shanmukhananda Medical Centre, Rotary Club of Uptown and L. T. M. G. Hospital (Sion Hospital), another successful Blood Collection Drive was launched on Sunday, the 2nd October 1983. (Vide picture on Page 36.)

62 bottles of blood were collected during the brief span of 4 hours on the day and this achievement for an extremely noble cause was only due to the band of dedicated workers of the Sabha and the spontaneous response from the donors whenever there is a call from the Sabha for such a cause.

We extend our grateful thanks to them.

Dr. B. Ramamoorthy, the well known International Neurologist and Dr. Mrs. Indira Ramamoorthy were accorded a cordial welcome at the Shanmukhananda Medical Centre by the Panel Doctors and other office bearers of the Sabha.

Dr. V. Subramanian, President of the Sabha, while welcoming Dr. Ramamoorthy referred to him as a medical phenomenon, with international recognition and it was a great honour and pride for the Medical Centre to have accorded a reception to him. He hoped that Dr. Ramamoorthy will give the Institution a chance to receive

him by the members of the Sabha in a befitting manner in the near future.

Dr. Ramamoorthy praised the achievements of the Medical Centre, particularly in the field of Continuing Medical Education programme for General Practitioners, which is a great need for our country. He promised to visit the Centre for one of the Sessions and also agreed to be an Hon. Consultant for the Shanmukhananda Medical Centre.

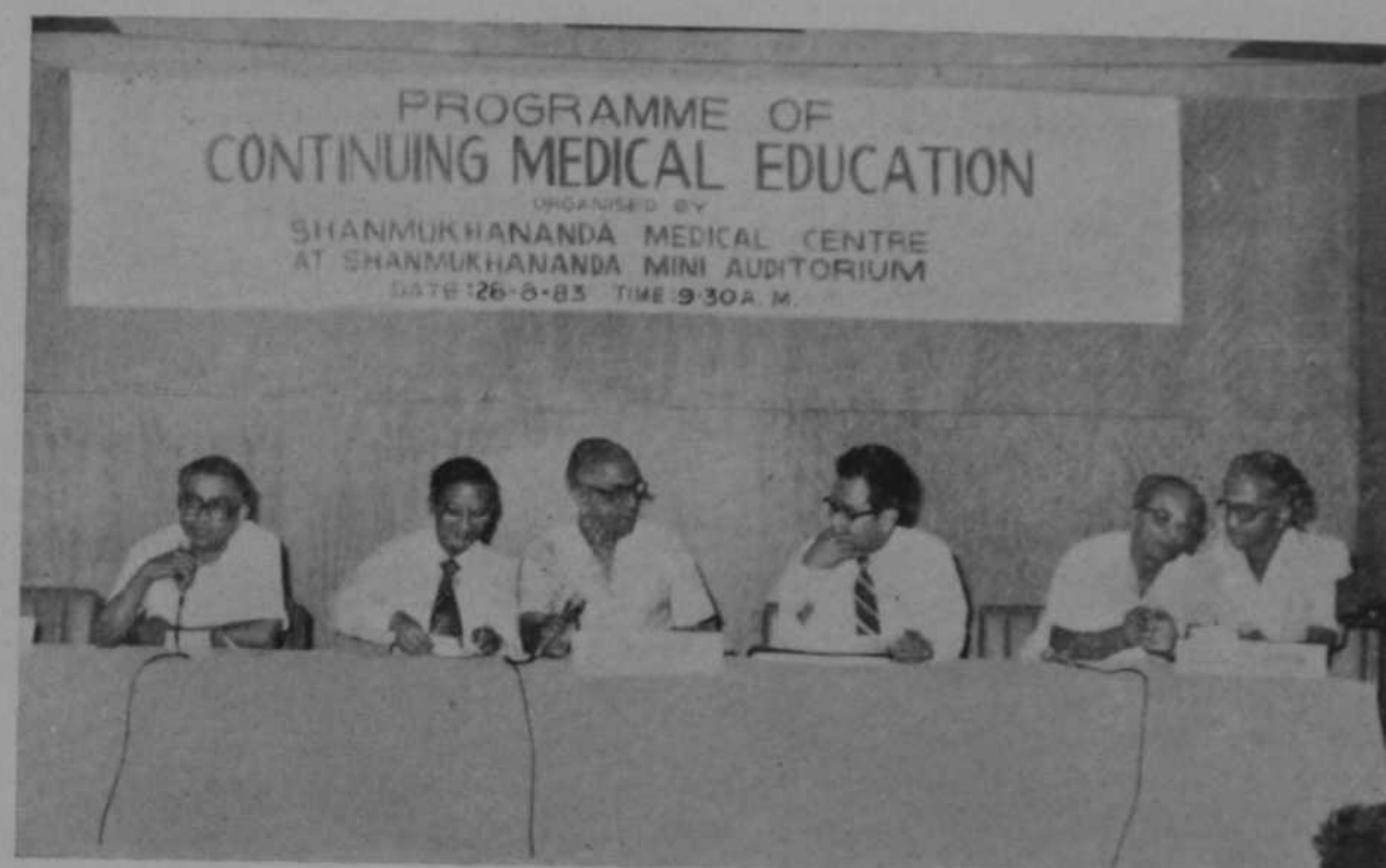
Shri N. Parameswaran, Convenor of the Medical Centre, thanked Dr. Ramamoorthy and Smt. Indira Ramamoorthy for their visit to the Sabha and requested them to take active interest in the affairs of the Medical Centre.

Dr. P. Raghavan, Chief of Medical Services, also spoke on the occasion.

Dr. K. Ravishankar, a young and dynamic doctor of the Medical Sub-committee explained in brief the objectives of the Centre and the various topics covering the Continuing Education programme. He said that the next session is scheduled to be held in December 1983 and the subjects chosen are Leprosy and Tuberculosis. Many eminent doctors are expected to participate in the session also.

Pictures of the Programme held on 28-8-1983 are on next page.

SESSION IN DERMATO-VENEREOLOGY-MEDICAL CENTRE



Eminent Doctors who spoke at the Session (left to right)
Dr. R. G. Valia, Dr. C. K. Jagavkar, Dr. L. Marquis, Dr. H. J. Shroff,
Dr. A. C. Parikh, Dr. N. G. Nagpur.



A Section of the General Practitioners who attended the programme



Blood collection from a housewife in progress in the Mini Auditorium



Sabha Representatives welcoming AICC Delegates

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Sathguru Sri Thyagabrahma Aradhana Mahotsava Kainkarya Committee, Thiruvaiyaru

AN APPEAL

Saint Sri Thiagaraja Swamigal, true to the Hindu way of life, became a sanyasi at the last stage of his life and attained Mahasamadhi in the year 1847. His mortal remains are enshrined on the banks of the Cauvery at Thiruvaiyaru.

A direct descendant of the saint was his own grandson through his daughter, by name Thiagaraja Ayyar. He performed the obsequies and continued to perform the annual Aradhana of the saint and other celebrations as long as he was alive.

After the death of Tyagaraja Ayyar, the grandson of the Saint, all his disciples joined together and continued to perform the annual Aradhana only at the house of Subbarama Bhagavathar, one of the prominent disciples of the saint. The leading part was then taken by disciples of the Saint, namely, Thillasthanam Ramu Ayyangar and the Umayalpuram brothers, Krishna Bagavathar and Sundara Bagavathar. Some years later, the Umayalpuram brothers began to celebrate the anniversary in their own village, Umayalpuram.

Sri Ramu Ayyangar of Thillasthanam, who was more a son than a disciple to the Saint, had two disciples, who were brothers, by name, Thillasthanam Narasimha Bagavathar and Panchu Bagavathar. After the demise of Sri Ramu Ayyangar, the two brothers took up the sacred duty of performing the annual Aradhana ceremonies, besides making arrangements for the daily pooja to the shrine of the saint.

Till 1907, for sixty years, no music

concerts were thought of. Only Adhistana pooja, Aradhana (Sraaddha) and ceremonial feeding were conducted. It was only in the year 1908, in addition to the religious functions, music concerts and Harikatha Kalakshebams were introduced, sponsored by the two brothers of Thillasthanam, with the full support of the stalwart Vidwans of the time.

Unfortunately, within a few years, due to differences in approach and thinking in conducting the festival, there was a split among the said two brothers. As a result, there were two groups, one being 'Peria Katchi' and the other being 'Chinna Katchi' led by the elder brother Narasimha Bagavathar and the younger brother Panchu Bagavathar respectively. But Sri Narasimha Bagavathar died after the start of the Peria Katchi and Peria Katchi began functioning under the leadership of the great Violin Vidwan Trichy Govindaswamy Pillai. And Chinna Katchi continued to function as usual under the leadership of Panchu Bagavathar.

In 1914, Panchu Bagavathar formed a committee by name, Shri Thiaga Brahma Vybhava Prakasa Sabha, entrusting to the Sabha the celebration right only, but retained to himself the pooja right to the shrine and the right of performing the Aradhana, Sraaddha, etc. on the Bhagula Panchami Day every year.

So till 1926, there were only two groups conducting the festival, Chinna Katchi and Peria Katchi.

In the year 1920, Bangalore Nagarathammal came to Thiruvaiyaru with a

plan to construct a permanent structure over the Samadhi. With the approval of the Chinna Katchi people, she started the construction and performed Kumbabhishekam in the year 1925. In the year 1926, she started a separate festival, mostly dominated by lady artists. This was called Nagarathnammal Katchi. Thus, from 1926 to 1940, there were three organisations conducting the festival at three different places at Thiruvaiyaru.

In 1940, a new body, by name Sri Thiaga Brahma Mahotsava Sabha, was formed to conduct the annual Aradhana festival at Thiruvaiyaru, amalgamating all the three groups. But the stalwarts of Chinna Katchi, while agreeing to have a single celebration of the music festival, retained the Sishyaparampara Pooja Kainkaryam—the exclusive rights of performing pooja to the shrine on the Bhagula Panchami Day every year to mark the great Sishyaparampara tradition continued from the time of Thillasthanam Ramu Ayyangar, the direct disciple of the Saint, followed by his own line of disciples, Thillasthanam Panchu Bagavathar and Narasimha Bhagavathar, Rajagopala Bagavathar of Thiruvaiyaru. These disciples have been conducting the religious functions independently in their own personal capacity and on their own rights.

After Rajagopala Bagavathar passed away, his son Ramamurthi Ayyar has been continuing the Samadhi pooja, Aradhana and other religious ceremonies every year at Thiruvaiyaru.

A small committee, led by Thiruvaiyaru Chellam Ayyar, formed with the customary Sishyaparampara Aradhana Kainkarayam and pooja rights as its nucleus has been devoutly assisting Sri Ramamurthi Ayyar for the conduct of the annual Aradhana every year. This committee's aim is purely

religious and the functions performed by this Committee are Samadhi pooja and Aradhana, followed by Vedic recitals and ceremonial feeding.

This year the 37th Annual Aradhana falls on Sunday, the 22nd January 1985 corresponding to 8th Thai of Rudhrothkari. Hence all the devotees of music are requested to participate in the religious ceremonies at Thiruvaiyaru on 21st and 22nd January 1984, offer their contribution and seek the blessings of Lord Sri Ramachandra and the great Saint Sri Thiaga Brahmam.

This Sathguru Sri Thiaga Brahma Aradhana Mahotsava Kainkarya Committee earnestly solicits from devotees their continued support and deep involvement in this great endeavour.

Note: Sathguru Sri Thiaga Brahma Mahotsava Aradhana Kainkarya Committee is an independent body having nothing to do with the Thiaga Brahma Mahotsava Sabha, Thiruvaiyaru or the Bangalore Nagarathnammal Trust.

Contributions may kindly be sent to:—

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Adambakkam, Madras-88.

or

N. Krishnamurthy
West Madavalagam
Thiruvaiyaru

or

M. K. Varadarajan
West Main Street
Thiruvaiyaru

N.B. Copy of the Patrika issued by Sri Narasimha Bagavathar and Thillasthanam Panchu Bagavathar for the year 1909 is annexed.

Copy of the Utsava Patrika is also annexed.

True Copy of the Aradhana Utsava Patrika issued in 1909 by Brahmasri Narasimha Bhagavathar and his brother, Sri Panchu Bhagavathar, disciple of saint Tyagaraja

ஓம்,

ஸ்ரீராமஜெயம்,

ஸத்குரு த்யாகராஜ ஸ்வாமியவர்கள்,

ஆராதன உத்ஸவப் பத்திரிகை.

உலகுபுகழ் சோழநாட்டில் காவேரி நதியின் தென்பால் விளங்கும் திருவையாறு என்னும் ஷேத்திரத்தில் வால்மீக அம்சமாகிய ஸத்குரு த்யாகராஜஸ்வாமி அவதரித்து ஸங்கீத சாஸ்திர ஸாகரத்தைக் கடைந்து ஸுஸ்வரஸாராமிர்தமெடுத்து ஸ்ரீ ராம நாமகுணச்சர்க்கரை கலந்து கீர்த்தனங்களென்றும் திவ்ய ஓளஷதம் செய்து நமது பவரோகம் தீர பரிந்தளித்திருப்பது எல்லோருமறிந்த விஷயம். அந்த மகாத்மாவுக்கு ஸன்யாஸவிதிப்படி வருஷம்தோறும் நடந்து வரும் ஆராதன உத்ஸவத்தை ஷே ஸத்குருநாதனிடம் பக்தியுள்ள சங்கீத வித்வான்களும் பாகவதோத்தமர்களும் அபிமானித்து இவ்வருஷமுதல் வெகு சிறப்பாய் நடத்த நிச்சயித்திருப்பதால் அடியிற் கண்ட தினங்களில் நடக்கும் உத்ஸவம்-ஸங்கீதகச்சேரி, பகவத்குணகதை, ஸமதி பூஜை-பிராமண சந்தர்ப்பணம்-வீதி பிரதக்ஷிணம் முதலியவைகளுக்கு தங்கள் இஷ்ட மித்ரர்களுடன் வந்திருந்து ஆனந்திப்பதுடன் தங்களால் இயன்றமட்டில் பொருளுதவி செய்து ஸத்குருகிருபை பெற பிரார்த்திக்கின்றனம்.

கீலகஸ்ர மார்கழிமீ 24உக்கு (1909ஸ்ர ஜனவரி 7உ) முதல் ஷே மார்கழிமீ 27உக்கு 1909ஸ்ர ஜனவரிமீ 10உ வரைக்கும் பிரதிதினமும் பகல் 3 மணி முதல் 6-மணி வரையிலும் ராத்திரி 8-மணி முதல் 12-மணி வரையிலும் தகுந்த ஸங்கீத வித்வான்களுடைய ஸங்கீத கச்சேரிகளும் பாகவத சிகாமணிகளுடைய கதா காலக்ஷேபங்களும்.

28உ பகல் 7-மணி முதல் 9-மணி வரையில் ஸமதி பூஜை.

9-மணி முதல் 12 மணி வரையில் குரு ஆராதனம் வைதிகம்.

12-மணி முதல் பிராமண சந்தர்ப்பணம்.

5-மணி முதல் வீதிபிரதக்ஷிணம்.

இரவு 8-மணி முதல் த்யாகராஜஸத்குருஸ்வாமி சரித்திர கதா காலக்ஷேபம்

இப்படிக்கு,

ஷே குரு சிஷ்யபரம்பரை,

பிர்மஸ்ரீ நரஸிம்ஹபாகவதர்,

ஷே யார் தம்பி-பஞ்சவய்யர்,



The 137th Annual Festival of Sathguru Shri Thyagabrahmam

The hoary tradition goes that the ancient sage Valmiki was reborn in the last century at Thiruvaiyaru, a small village town on the northern bank of the sacred Cauvery. This Avatharpurush known as Thyagaraja dedicated his life for the propagation of the gospel of Shri Rama through the medium of divine music. His bhakthi for Shri Rama is enshrined in the mighty music harnessed to immortal kritees. He continues to communicate powerfully this rapturous ecstatic joy of his union with Rama. Millions all over the world feel and enjoy such a communion and re-experience Thyagabrahmam's brahmananda. Apart from the Rama bhakthi Samrajaya that binds people together, the sheer aesthetic, artistic quality of his compositions are unparalleled elsewhere in the world. True to the Hindu way of life, he became a sanyasi at the last stage of his life and attained Samadhi. His mortal remains are enshrined on the banks of the Cauvery at Thiruvaiyaru.

The 137th Aradhana falls on Sunday 22nd January, 1984 corresponding to 8 Thai of Rudrothkari. It has been customary to celebrate this in the form of Adhishtanapooja Aradhana and Santharpana, etc. We very humbly request all the asthikas to participate in this function, offer their contribution and thus seek the blessings of Bhagwan Sri Ramachandra and Sri Thyaga Brahman.

Thiruvaiyaru	Sishyaparampara Pooja	Sathguru Shri Thyagabrama
	Aradhana Kainkaryam	Aradhana Mahothsava Kainkarya
30-7-1983	R. Ramamurthy Iyer	Committee

Note :- 21-1-84 Saturday. Early Morning Ganapathi Homam, Commencement of Veda parayanam Evening 6 p.m. Archana Upanishad Parayanam, Mahanyaasa Poorvaka Rudra Ekadesini Homan.

22-1-84 Sunday 4-30 to 6 a.m. Pushya Bhagula Panchami Unchavarthi Bhajan Athishtana Pooja. 9 to 12 a.m. Aradhana. 6 p.m. Anchaneya Uthsavam.

Cultural Scene in Karnataka

T. B. NARASIMHACHAR, Bangalore.

The highlight for this quarter is naturally the fifteenth Music Conference arranged by the City's premier Sabha, the Bangalore Gayana Sabha, from 23rd Oct. to 30th Oct. '83. Vidwan V. Ramaratnam, a senior protege of violin maestro late Mysore T. Chowdiah, presided over the conference and received the title 'Sangeeta Kala Ratna' at the hands of Sri T. T. Vasu, the President of the Music Academy, who delivered the valedictory address. Sri Ramaratnam is more popular as a teacher who has trained most of the leading young artistes of this state, than as a concert artiste. In fact it was Chowdiah who first chose him to succeed him as the Principal of the Ayyanar college of Music, started by him at Mysore. But soon the Govt. of Mysore or rather the University of Mysore picked him out as the first Principal of its College of Music, Dance and Drama established at Mysore. It is in this capacity that his personality has flowered.

Mr. T. T. Vasu's Address

During the course of his valedictory address, Mr. T. T. Vasu said :

"It is natural to regard Carnatic music as a common cultural and aesthetic heritage and join hands to maintain and embellish the 'inherited tradition'. My presence here today symbolises that in-dwelling spirit of unity which ultimately prevails over the spirit of division and discord. All the research that was directed towards finding out when exactly the classical music tradition in the South came to be described as Carnatic music has proved fruitless.

No Sanskrit treatise on music makes any mention of Carnatic music. The term appears to have come into vogue in the early years of this century... Chatura Kallinatha who wrote a commentary on 'Sangita Ratnakara' describes Vijayanagar Empire as 'Karnataka Samrajaya.' The system of music which flourished within this Samrajya came to be called 'Carnatic'. But we should not forget that the southern artistic tradition is part of the broad Indian cultural tradition.....The process of assimilation of new modes, new styles and new philosophies has gone on continuously with the result that we have today, a body of knowledge, which is as systematic as it is scientific.Many of the modes and patterns which are mentioned in 'Pari paadal', 'Silappadikaram' and other ancient Tamil classics which indicate a high degree of refinement have been absorbed into the evolving system of Indian music. Till the time Jayadeva gave his incomparable 'Geetha Govinda', the differences between the music in the North and the South were not very sharp The southern school of music grew uninfluenced by any extraneous force or factor....The advent of the Trinity and Kshetragna carried Carnatic music to the peak of its glory".

Mr. Vasu quoted a Sanskrit verse which means 'Nada is the abode of happiness of the happy, the diversion of those who are sorrowful, the delighter of the listeners, the first messenger of the God of Love and the beloved of the damsels. Hence Victory to Music—the fifth approach to Veda'. Carnatic music has perfected

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all the modes of artistic expression to a degree of fineness not attained in any other system. This perfection has been made possible by a succession of great masters who, through their compositions established a Samprodaya- a tradition- which has been kept almost unimpaired till the present day.....I realise that it is not possible to keep alive the old method of Gurukula study in the present time, We who cherish the musical heritage of the south and want the musical traditions handed down to us by the masters to be preserved and fostered should see that the teaching of music (Carnatic) is done on systematic and scientific lines. There is no room for compromise here. The syllabus should be tough and the regimen hard. Unless we stick to exacting standards, we would throw away the fortune we have inherited." concluded Mr. Vasu.

Sri Ramaratnam

In his presidential address, Sri Ramaratnam called upon young artistes to aim at achieving perfection in music than have an eye on popularity only. He said that this can be achieved by practising a number of krithis in famous ragas rather than a fancy for rare ragas. He pointed out that it was not fair that the candidates who have obtained post-graduate degrees from a University (in music) should be asked to have certificates of having passed Vidwat examinations for selection to posts in Colleges and High Schools.

In the morning Academic sessions, the accent was on the rendering of the works of the composers of this State like Veena Seshanna, Venkatagiriappa, Bidaram Krishnappa, Jayachamaraja Wodeyar, Muthiah Bhagavathar, Karigiri Rao, Vasudevachar and others. Vidwan M. A. Narasimhachar spoke about the excellence of the compositions of the Tanjore Quartet which he learnt from a scion of that family, late Tanjore Ponniah Pillay. M.A. Meera's

vocal rendering of some of these compositions was assisted by Sudha Vadiraj on veena.

R. K. Srikantan rendered a few lines from some of the compositions of Vasudevachar and in between pauses, he explained and illustrated the yati, prasa and visrama beauties in the take-off points, sancharas and sangathis, for 'Lambodaramavalambe' (Kamboji), 'Mama Hridaye' (Reetigowla) incidentally referring to parallel passages in Tyagaraja's compositions, etc.

The talk on the Stage in Karnataka over the decades, by Parvathani Narasinga Rao was marked by refreshing ardour and natural exposition of the subject by the speaker who is a senior playwright in Kannada. He illustrated his talk by rendering some songs associated with master actors like A. V. Varadachar, G. Nagesh Rao, etc which created a nostalgic atmosphere amongst oldtimers. Manchala Jagannatha Rao from Andhra gave a useful talk and demonstration on veena about ancient ragas. Dr. V. Dore-swami Iyengar referred to the patronage extended to music and musicians by Maharaja Krishnaraja Wodeyer IV and how his own Guru Venkatagiriappa composed many songs of the Vadya prabhandas category (Nagmas), which enable the vainikas to exploit the individual potentiality of the veena, by the specialised use of the fingering technique—representing the Mysore Veena style. He was assisted by his disciple, C. Krishnamurthi.

The problems of broadcasting music were dealt with by S. Krishnamurthi, grandson of Vasudevachar and retired Station Director of the Bangalore station. He dealt with it from various angles, including the service rendered by A.I.R. by way of presenting new compositions, composers, performing artistes and

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musical features. Some musicians tried to make it an occasion for ventilating their grievances against A. I. R. in the matter of concert broadcasts

Rare Ragas and Tyagaraja

Tyagaraja is perhaps the only composer in Carnatic music who has composed in the largest number of known and unknown ragas. This aspect was touched upon by T. S. Parthasarathi, Secretary, Music Academy, Madras. The Raga swaropa of these ragas can be meaningfully understood only by listening to Tyagaraja's compositions.

Laya vidwans of the past.

Tanjore Upendran spoke about some past masters in laya vadyas like Ammachatram Kannuswami Pillai (thavil) Needamangalam Meenakshisundaram, Pudukottai Dakshinamurthi, Tanjore Ramadass Rao, Morsing Natesa Pillay, etc., and in illustration thereof played some recordings in which these masters figured.

Change in art forms.

'Is there a need for change in art forms?' was the subject of a paper by B. V. K. Sastri (which was read out). His case was that as things stand at present, the infinite variety in the available out-put of compositions by the master composers is not at all fully exploited by the exponents of music and therefore there may not be any need for change in today's art concert form, if the musicians apply themselves to the task of unearthing these extant forms and familiarise them to music lovers.

Some of the other items included in the agenda were either repetitive or colourless, But it was heartening to notice that even during the working days there used to be good attendance. Portraits of Chickarama Rao, Puttachar and Lalgudi Jayaraman were unveiled.

Rare musical instruments

The Development Centre for musical

instruments at Madras with the cooperation of the Crafts Council of Karnataka and the Bharatiya Vidya Bhavan arranged an exhibition of rare musical instruments/prototypes duplicated by the Centre. Mayuri veena, Red cedar splinter veena, Narayani veena, Matsya veena, six types of Yazh, walking stick guitar, snake nadaswaram, stone nadaswaram, Jamidika, kidikittu vadyam, Surya vadya, pambai, Om bell, etc. The exhibition was inaugurated by Dr. V. Doreswami Iyengar. T. Lokanatha Sharma, Director of the Vadyalaya also gave two concerts in addition to briefing the press about the exhibition.

Sangita Sourabha

The Publicity department of the Bangalore University arranged a 20-day Extension lecture-cum-music-concert programme at different centres of this sprawling metropolis by eminent persons in the field. The subjects covered were as varied as History and Tradition of music in Kannada literature, Music in Samskrit literature, Vachana Sahitya and musical tradition, Dasa Sahitya and tradition, Indian and Western music, Folk music. Stage music, Dance music, Music in Kathakalakshepa, Light music, Science and music, etc. Each day's lecture was followed by a music concert by a popular artiste.

Chowdiah Memorial Art Festival

In his characteristic manner Mr. K.K. Murthi, the president of the Academy of Music had arranged a grand week-long festival of Music, Drama and Film show at the Chowdiah Memorial hall to celebrate the third anniversary of the Hall. On the inaugural day, the Governor of Karnataka presented the All-India level outstanding violinist award to Prof. T. N. Krishnan and the State level award to A. S. Shivarudrappa, a nonagenarian blind violinist of Mysore, who was also a court musician.

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Cultural Scene in Bombay

By

Dr. SULOCHANA RAJENDRAN

He came, he played, he conquered. The little player, Mandolin Mannan U. Srinivas with his tiny instrument looked almost a dwarf against the giant supporting percussion wizards! But not his musicianship. No sooner the twang was struck than a tranquil calm descended on the huge Shanmukhananda and thereon it was an ethereal experience in Nadat, a thing to be experienced to be believed.

The boy wonder

The twang is in him; melody runs through his veins. With a winsome smile and a glow in his eyes, the little master caressed and turned the Western strumming instrument into a medium of profound musical expression, playing into the hearts of thousands of rasikas. There was no nuance he could not coax out, no delicate gamaka he could not deflect. Elegant, enchanting and entertaining all the way—such was his uncanny ease and control. Little wonder this child 'Ustad' fully extended the percussion trio, Valangaiman Shanmukhasundaram (Thavil), Taniore Upendran (Mridangam) and Vinayakram (Ghatam) and Sikkil Bhaskaran (Violin) in an eclectic performance.

Right from the twang 'go' delicately introducing Kambhoji (Ata Tala Varnam), the cutcheri got on to a high start belying his age. There seemed to be nothing foreign about the instrument, he made it innately Carnatic. Hamsadhwani ("Vatapi") cascaded, "Endaro Mahanubhavalu" (Sri) strode majestically; from Amritavarshini ("Sudhamayi") poured melodic elixir;

"Darini" dazzled in sangathees, though the alapana of Suddha Saveri had stray touches not finely fused into its raga fold. Bindumalini ("Enthamuddo entha Sogaso" surely ensured a 'sogasu' in playing and listening and Kathanakuthoolam ("Raghuvamsa") sent ripples of sheer joy that lasted through Tukkadas and Tillana.

Srinivas showed the involvement of a traditionist, his alapanas had a touch and depth of an aesthete. He had the penchant for entertainment too. His sangathees and swaraaprastharas put him at times on an entertaining spree. Coming out of the Hall one thanked SHANMUKHA-PRIYA for introducing this prodigy in Bombay and one wished that he grew as a true Nadopasaka and not fritter away in 'spellbinding' entertainment.

Parween Superb

In the 11-day 12-programme annual festival of the Shanmukhananda Sangeetha Sabha, the pride of place this time went to music. The festival, in aid of the Sabha's educational and medical activities, got off to a flying start with peerless Parween Sultana in a Hindustani vocal. A musical phenomenon for sure, Parween with her voice power, perfect shruthi three-octave felicity and evocative imagination plus certain technical indulgences enthralled the audience. Her choice of ragas, Puriya Dhanashri, Hamsadhwani, Malkauns, Yaman Kalyan and Misra Bhairavi all had their counterparts in Karnataka idiom and this could be fully

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appreciated by the predominately South Indian audience.

The sargams in which she has adopted the southern style were exciting as she jet-paced them in all complex variations. Every time one hears her, one discerns something fresh. Her rendition of *boltaans* in two-octave, two form, once full-throated and then in thinly modulated tone with enviable ease was a marvel discerned this time. Accompanists Vasanti Mahpsekhar (Harmonium) and Viswanatha Misra (Tabla) accompanied with ease and eclat.

Murali Gana

Another phenomenon in the Karnatak music, Balamurali Krishna provided evocative music interspersed with folk twists ingrained into traditional classicism. Few alapanas and fewer swaras characterised the recital. His Revathi in the post-interval was a major essay in which his finer sense of aesthetics and musicianship were on full display. The Tanam and Pallavi in Adi were extempore embellishment. He sang a number of devotionals to the delight of his fans.

Old Wine

Despite communicative difficulty, the authentic delivery and diction still hold strong and places D. K. Pattammal above many of the mellifluous singers. And DKP held her audience in rapport singing some old favourites balanced with certain fresh finds. "Dasaratha Nandana" (Asaveri), "Anjaneyam" (Darbar), "Sathya Mandali" (Bhairavi), "Ekkalathilum" (Purvi Kalyani) and "Kausalya" (Gowri-manohari) were some that whetted one's appetite while "Sandhehamu" (Kalyani), "Devi Brova (Chintamani) and "Kartikya" (Valaji) in their authentic versions enhanced the listening pleasure. Her crisp

niraval-swaras remained as ever an object lesson.

Maharajapuram's Mettle

Though not a memorable one, Maharajapuram Santhanam's was quite a pleasing recital. Restraining his overaesthetisation (whispering modulations), Santhanam emphasised the traditional core of the ragas in his alapanas and embellished them with certain phrases and designs culled from famous kritis. Steady build-up of ragas, crisp spontaneity in swaras kept the classical spirit up. The highlights of the evening were Kalyani ("Ethavunara"), Ritigowlai ("Nannuvidachi) and Kharaharapriya Ragam—Tanam—Pallavi.

The Hindustani flourishes apart, his Hindolam had an emotional depth as the song rendered Viz., "Chandrasekhara Saraswathy" was in praise of Paramacharya. The post-pallavi had the distinct devotional touch.

Yesudas

Was it the selection of ragas or the style of rendering? K. J. Yesudas whose golden voice captured one and all could not however capture the classical grandeur of Karnataka idiom in this festival.

It was rather unfortunate that the violin support to the Karnatak vocals was uniformly mediocre and it therefore devolved on the mridangists to bear the brunt of the accompaniment. And solid and superb were contributions of Palghat Raghu and Tanjore Ramadas. The music segment was wound up by Tiruvizha Jaishankar's melodious Nagaswaram.

Musical Plays

'Puranic and divine musical dramas' is Udayappa Thevar's milieu and his troupe

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comprises actors who sing well. No doubt, music dominated in the three plays, "Sathya Harischandra", "Sampoorna Valli Thirumanom" and "Pavalakkodi" and actors sang like those of yesteryears, in high pitch irrespective of their voice texture and mike-facility. Such technique would have been all right in an open air theatre but in closed halls, add the microphone, such strained singing could only distort the musical quality especially when emotions like fury and rage took over the musical expression. However it was a change for the audience which had been used to either poignant social dramas, socio-political satire or historical extravaganzas.

Dhananjayans' Bold presentation

It was a commendable bold venture that Dhananjayan took in presenting a ballet without period costumes, elaborate paraphernalia or scenes and setting. The Ramanatakam, woven with selections from Arunachala Kavi's Ramanataka keerthanas, was unfolded through rarely enacted episodes that may go to form mere links in the epic.

The use of symbolism and narrative recitation was a feature that had a visual impact. On the emotional plane two scenes—one depicting the familiar theme or Mandara-Kaikeyi-Dasaratha triangle and the other a novel and unique characterisation of Rama in Hanuman's vision at the Asokavana where the Ramadhoota met his Lord's consort excelled in dance depictions with dramatic import.

Dhananjayan and Shanta were doyens in the troupe turning whatever role they donned into one of evocative expression. The troupe as a whole was well-knit in technique and expression and had a harmonious synchrony with music conducted and rendered by Aravindakshan.

With some pruning and editing, the dance drama could become a prized piece of the troupe.

Yamini Sans Grace

To those who had seen Yamini in her heydays, her festival performance appeared more a super-imposition than a deeply felt expression. The repertoire was quite the same she has often repeated in the city. But the rhythmic command that she still wields with superior power and the jetset pace with which she phased her adavus to the equally ambitious Nattuvangam of Devanathan were stunning. All these, at what cost?—grace!

Lilting TVS

In September we had the ever-charmer T. V. Sankaranarayanan (Sabha's monthly concert) in his captivating mood with a spirit and the thrill of reminiscence (most of his repertoire were his uncle's favourites). He is one of the few young maestros who give Niraval its due and delight us in sarvalaghu swaraprastharas.

Soft-toned and lilting in varied paces in the Thani, Vellore Ramabhadran enriched the recital with equiposed sarval-edaku. Kandadevi Alagiriswamy (Violin) had, after initial ease, to make an effort to fall in line with the vocalist.

Bombay Sisters shine

Steadily moving up the performance graph, the Bombay Sisters (Saroja & Lalitha) revealed this time (October Sabha concert) substantive vidwat mellowed with performing finish. More than that, their team—Kanyakumari (Violin), Bhaktavatsalam (Mridangam) and Govindarajan

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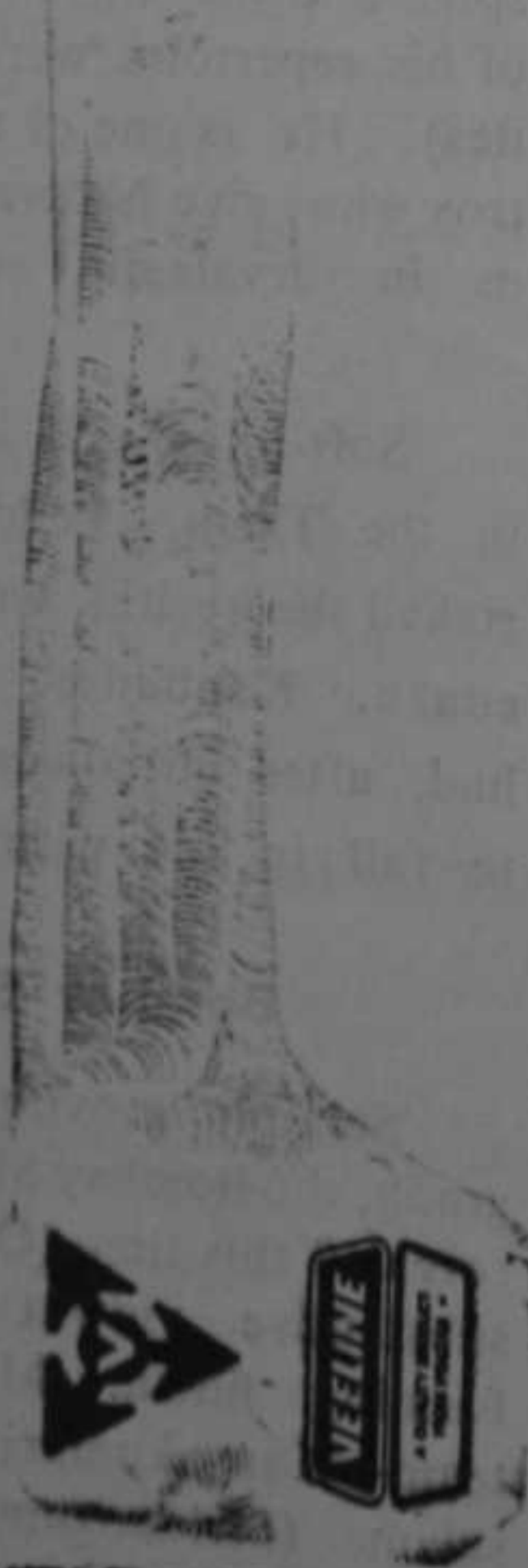
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(Ghatam) displayed perfect understanding and played with utmost aesthetic perception.

Sober and soulful Mukhari ("Karu-
bari"), Saveri ("Rambhana"), pleasingly
evocative Dharmavathi ("Paramporule")
and Bhairavi (Ragam - Tanam Pallavi)
marked the sisters' individuality and
accommodative duo - singing.

Pudukode, A versatile Vocalist

It was ironical that so versatile a
vidwan like Pudukode Krishnamoorthy had
been neglected by this metropolis for it
is such scholar-singers attuned to vivahara,
tradition and moulded to a tunefully origi-
nal, substantive presentation that our
young aspirants genuinely require exposure
to. One was thankful that Shanmukhan-
and a and a few suburban sabhas took
initiative in the right direction during this
season.

Krishnamoorthy's voice past its prime,
still holds its gam bhirya, and sustaining
vitality. There was a clear concept, a clear
method in his style. Everything had a
proportion, a place, in the format and the
whole recital was set to a stately vilam-
bakala.

His "Korinavaramu" (Ramapriya)
"Neerajakshi" (Hindolam) "Pankaja-
lochana" (Kalyani) and "Rama nee
samaanamevaru (Kharaharapriya) — the
last, a grand rendition-were the highlights.

A total involvement marked his Kharaharapriya. As expansive as the alapana was the enunciation of the opening refrain. And his choice of "Baamamaruvambu..." for niraval was compared to "Paluku palukulaku" which often ends up in sahitya distortion. Swayed by this traditional pataanthara, veteran T. K. Murthy display-

ed youthful gusto on his rhythmic front
Veeraraghavan was well attuned to the
elder performer's style.

Manohar's Mammoths

After Shanmukhananda it was "Shan-
mukhapriya" which presented besides MLV
and Jayashree in music and dance, the
fabulous Manohar's gigantic mythologi-
cals. Currently, Rasika Ranjani Sabha is
making use of the thespian's presence in
the city, for its annual fete.

Heron Ramaswami

Heron Ramaswamy and his group are
on with messages from Poyyamozhip-
pulavar, Subrahmania Bharathi and others
performing for the Bombay Tamil San-
gam.

Swathi Thirunal Kalakshetram presen-
ted in its Navarathri series B. Rajam Iyer
who regaled the select listeners with choice
kritis of the royal composer in its authen-
tic version.

Dikshithar Day

Amidst the gala festival, the sabha has
not lagged behind in celebrating Dikshitar
Day. The Mini auditorium that was for
some time quiet came alive on Vijayadasa-
mi with Radha Namboodiri's sweet vocal.
Following in course of time was G. Bala-
subramanyam, a musician with finer aesthe-
tic sense and innate musical impulse.

Amritotsava

The Amritotsava of our esteemed Prof.
T. V. Ramanujam observed on 18th Octo-
ber, 1983, got off to the auspicious strains of
sweet Nagaswaram. A galaxy of eminent
personalities headed by Shri Y. B. Chavan,
Chairman, Finance Commission and Shri
Vasantrao Patil, Chief Minister, Maharas-
htra, felicitated Prof TVR. A 'Ponnadai'
and felicitation address were presented to
him on the occasion. In his reply, Prof
T.V.R. said that music had been the very
breath of his life and that he was seeking
the lord's blessings for doing 'Jana Seva'.
The function was rounded off with music
recitals by Isaimanani Seerkazhi Govinda-
rajan, Sangeetalaya Principal. Shri K. S.
Narayanaswamy (Veena) and by Shri
Kartick Kumar (Sitar)

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தாளமும் அனுபவமும்*

by

Palghat Mani Iyer

‘தாளம், லயம் என்ற ஞாபகம் மனதில் உண்டாகும்போது, பல லய வித்வான்களின் நினைவு வரத்தவறுவதேயில்லை. என் அனுபவத்தைப் பொருத்தவரையில், ஒரு மறக்கமுடியாத சம்பவம் என் கண்முன்னே தோன்றுகிறது. உணர்ச்சி பொங்குகிறது.

எங்கள் செம்பை வைத்தண்ணை ஏறக்குறைய 40 வருடத்திற்கு முன் அவருடைய சொந்த கிராமம் செம்பையில் ஒரு உற்சவம் நடத்தினார். முதல் நாள் விழாவில் சங்கீவி ராயர் Flute வாசித்தார். அவருக்குப் புதுக்கோட்டை தக்ஷிணமூர்த்தி பிள்ளை வாசித்துவிட்டு உடனே தன் ஊருக்குப் போய்விட்டார்.

இரண்டாம்நாள் கச்சேரியில் மிருதங்கம் வாசிக்க என்னைத் தவிர வேறுயாரும் இல்லை. அன்று காஞ்சிபுரம் நாயனாப் பிள்ளை பாட்டுக்கச்சேரி. எனக்கு அப்பொழுது வயது சுமார் 16 யிருக்கலாம். பல ப்ரபல லய வித்வான்கள் நாயனாப் பிள்ளை பாடிவந்த பல்லவிகளுக்குப் பக்கமேளம் வாசிக்க முடியாமல் தவறியிட்டார்களென்ற புகழ் நிறைய பரவியிருந்தது. அந்த நிலையில் எனக்கும் வாசிக்க அச்சமாக இருந்தது. ஆனால், அந்தப் பெரிய லய வித்வானுக்கு பக்கவாத்யம் வாசிக்க துணிக்சலும், துடுதுடிப்பும் இருந்தது. அன்று அவர்

பாடிய ராகம் நினைவு இல்லை. ஆனால் பல்லவி நன்றாக நினைவு இருக்கிறது. திசிரஜாதி அடதாளம் 8 களை சவுக்கம், சுண்டு விரல் சமம். பல்லவி ஆரம்பவானவுடன் எனக்கு புரியவில்லை. ஆனால், நம்ம பக்கிரியா பிள்ளை கொன்னக் கோல் செய்ய ஆரம்பித்தார். உடனே எனக்கு அர்த்தமாயிட்டுது. ஒரு அளவிற்கு வாசிச்சு விட்டேன் என்று நம்பிக்கை.

இது ஒரு மறக்கமுடியாத சந்தர்ப்பம் இல்லையா? மான்பூண்டியா பிள்ளை, தஞ்சாவூர் வைத்தாண்ணை, தவில் மீனாக்கி சுந்தரம் பிள்ளை, தவில் பஞ்சாபகேச பிள்ளை, பழனி சுப்ரமணிய பிள்ளை, கடம் கிருஷ்ண அய்யர் போன்ற வித்வான்களின் அனுபவங்களையும், திறமையையும் நான் ஒவ்வொரு கச்சேரியிலும் மிருதங்கம் வாசித்துக்கொண்டு வருகிறேன். அந்த மாதிரி அனுபவத்தைப் பெருக்கக்கூடிய நூல் இந்த வைத்தியலிங்கம் பிள்ளை, அதாவது பக்கிரியா பிள்ளையின் மகன், ரொம்பவும் சிரமமெடுத்துக்கொண்டு இந்த நூலை தொகுத்தியிருக்கிறார்.

புத்தகத்தைப் படித்தவுடனே மட்டும் மிருதங்கம் வாசித்துவிட முடியாது. லய சம்பந்தமான பல அபிப்பிராயங்களிலும் வார்த்தைகளிலும் உள்ள குழப்பங்களை கூடுமானவரை மிதப்படுத்தியதே பெரிய காரியம்.

* Speech delivered by Palghat Mani Iyer when releasing the book by the late Vaidyalingam Pillai at the Tamil Isai Conference 1971-72, Maeras.

க்ருதி

(29-வது மேள ஜன்யம்) ராகம் தேவகாந்தாரி

ஆரோஹணம் : ஸரிமபதஸ்

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ஆதி தாளம் 2. களை : முத்துஸ்வாமிகேசுரிதர்
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" " ஸ்ரிதீதபமகமாகரிஸ

பல்லவி

1. பா ; தா, நி த பா . . ; பமமா மகரீ ரீ | ரிஸாரி க ஸரிஸ ஸா | ஸநிதா / ரிஸ / ரீ | பா, ம ||
சா லி . வா . டி ச்வ | ரம் ப, | ஜே ஹம் ஸ்ரீ . . ||
2. | தா | ஸ்ரிஸித | நிதபா பதநித மஹபத பா, த பமமா மகரீ ரீ | Do ஸா, ரி | ஸநிதா Do ||
சா லி வா டி த்வ | ரம் ப, | ஜே ஹம் ||
3. | தா நி ஸ்ரிக் \ ரீ ஸ்ரிதா | நிதபா த பமா மகரீ ரீ | Do | Do | Do . / ரீ | பா, ம ||
சா லி வா டி ந க, ர வி ஹா ரம் ஸ்ரீ ||
1. | தா | ரீ ஸ்ரிதா த்நிதபபா, \ ரி பமமா, | மகரீ ரீ ரிஸ / ரீ, ம | கமா, மகரீ ரீ ; ||
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ஸமஷ்டி சரணம்

1. பா, ம | தா தா த்ரி - ஸ் ஸா, ஸ்ரிதா நி ஸ்ரிஸ் | ரீ ரீரீம் க்ம்க்ரி ரீ ஸ் | ஸ்ராரிக் ரீ, க்ரிஸ்ஸா, ரி ||
சை ல ஸு தா கா டி லீ லம் ||
 2. ஸ்ரிதா | நிதபம | தா do - do நிஸ்ரீக்ரி ரிஸ்ஸா | ரீ ரீரீப்ம்ம்க்ரி ரீ ஸ் | ஸ்ரிக்ர ஸ்ராரிக் ரீ, க்ரிஸ்ஸா, ; ||
சை ல ல ஸு தா கா டி லீ லம் லம் ||
- | தா | தாத்ரி ஸ்ரிதா | நிதபா - பம | மா பா, த்ரீத பா |, பதபமமா மகரீ ரிஸ | ஸரி கா ஸாரிக ரி ஸ ஸா ; ||
சே க ஹ ர டி, ரம் ஸு, ர ப ரி லம் லம் ||
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வா . லி பூ . ஜி த க்ரீ . ஷ்மம ஜேஹா . த்ஸவம் | விதீ, ந்த், ரா . தி, கு, ரு | கு, ஹ நு த வை ப, வம் ||

(* இந்த அடையாளம் கைகிடி நிஷாதமாகும்)

குறிப்பு : தேவகாந்தாரி ராகம், ச்சாயாராகமாகும் பாஷாங்கராகமாகும். இதனை ஆரோஹண அவரோஹணத்தைக் கொண்டு மாத்திரம் பாடக்கூடியதல்ல. கீர்த்தனங்களில் வரும் ப்ரயோகங்களை அனுஸரித்துப் பாடவேண்டும் ராகமாகிரி, ஸநிதா நிஸரி, மபதா, நிஸ்ரீக் / ரீ. ஸ்ரிதாத்ரீ* தபா பாத்ரீ* தபா, என்ற ப்ரயோகங்கள் ராகஸ்வரூபத்தை விளக்குபவையாகும்.

இந்தக் கீர்த்தனம் திருநெல்வேலி சாலிவாரச்வரரப்பாடியது

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Needamangalam Krishnamurthi Bhagavathar

Few who were at the West Mambalam bus stop on the evening of October 1 (Saturday) were aware of the death throes of Needamangalam Krishnamurthi Bhagavathar, who was scheduled to give a discourse at the Kesavaperumal Temple, Mylapore. He felt giddy and was taken to a nearby nursing home, where he was pronounced dead. A great tradition which linked us with the eminent composer, Utthukkadu Venkatasubbier, who preceded the Musical Trinity, had been snapped.

A lineal, descendant of Mahakavi Venkatasubbier, the Bhgavathar was a repository of hundreds of compositions and had popularised many. Rasikas who have heard "Thaye Yasoda" in Todi popularised by Sri Musiri Subramanya Aiyar and Madurai Mani Aiyar, and "Alai Payudhe" Kanada, "Palvadium Mugam", Nattakurinji, and "Adathu Asangadu" in Madhyamavati, found a place in the reper-

toire of Kamala and other dancers. Several of his kritis with fine madhyamakala passages and sollukattus and swaras are in rakthi ragas like Atana, Surati, Arabhi Huseni, Kurinji, Ritigoula, and Chenchuruti. His lilting tillana in Surati is a favourite item in the recital of Utthukkadu Rukmini, a talented dancer who had learnt many Kritis from the Bhagavathar.

Sri Krishnamurthi Baghavathar has published in swara notation the Navavarna Kriti of the composer. He has also published a shertlife skotch of Venkatsubbier in Tamil in 1958. In his illuminating discourses on "Kalinganarthana Krishna" and "Rasa Leela", the Bhaghavathar sang many compositions to illustrate his points. Gentle, affable and kindly, the Baghavathar was a dedicated votary of Lord Krishna.

N.R.B.

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